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WHOLE NO. 55.

Schubert Sketched by His Letters.

[CONCLUDED.]

IT would be useless attempting the exaltation of Schubert to a place among philosophers on the strength of these outpourings. We have quoted his remarks, not for their value as ideas about men and things, but because they show in him both a sensitive and reflective mind. He seems to have got bewildered at the contrast between the light that shone for him upon music, and the darkness of all the world beside. Hence, when outside the limits of music, so much vagueness of thought, so much groping for a clue.

Readers of musical history do not need telling that the advent of Rossini's music in the Austrian capital excited no little ill feeling. Enthusiastically applauded by the many, the "Swan of Pasaro" was scouted by the few, who either held his style in abhorrence as destructive of genuine taste, or envied his brilliant career. Schubert had personal reasons for ranging himself among Italian composer's enemies, since the Rossinian fever removed to a greater distance than ever a possibility of his operas gaining the stage. But the Viennese musician was too magnanimous for any such mean conduct as this. The opinion of the "set" to which he belonged could not restrain his sympathies, nor did he ever shrink from owning his admiration for Rossini, or from avowing that he owed much to study of that master's delicate instrumentation. In one of his letters written at this period he says:—

"A short time since we had Rossini's 'Othello'! * * * This opera is far better—I mean by that more characteristic—than 'Tancredi'! one cannot refuse to call Rossini a rare genius. His instrumentation is often original in the highest degree, and so is the voice-writing; and I can find no fault with the music, if I except the usual Italian gallopadas and several reminiscences of 'Tancredi'!"

Like most highly strung and sensitive natures, Schubert was easily exalted and as easily depressed. Under the influence of stimulants, from some of which he might wisely have abstained, he could be the life and soul of a merry company; but the natural bent of his disposition was towards melancholy, and it was in him at times to be very melancholy indeed. Take, as an example, the subjoined letter to his friend Kupelweiser:—

* * * "At last I can once more pour out my heart to somebody. You are so good, so honest, and true, you will surely forgive me much which others would take great offence at. In one word, I feel myself the most unhappy, the most miserable man on earth. Picture to yourself a man whose health can never be re-established, who from sheer despair makes matters worse instead of better; picture to yourself, I say, a man whose most brilliant hopes have come to nothing, to whom the happiness of proffered love and friendship is but anguish, whose enthusiasm for the beautiful (an inspired feeling at least) threatens to vanish altogether, and then ask yourself if such a condition does not represent a miserable and unhappy man.

"Mein Ruh' ist hin, mein Herz ist schwer;
Ich finde sie nimmer und nimmermehr."

I can repeat these lines now every day; for every night when I go to sleep I hope never again to awake, and every morning renews afresh the wounds of yesterday. Friendlessly, joylessly, should I drag on my existence, were it not that sometimes my brain reels, and a gleam of the sweet days that are gone shoots across my vision. Our society (a reading society), as you will have known by this time, came to an end, from the reinforcement of the coarse crew addicted to beer drinking and sausage eating; its dissolution followed in two days, although I gave up attending immediately after departure. Leidersdorf, with whom I am intimately acquainted, is a thoroughly sound, good man, but so deeply depressed and melancholy that I fear I have gained from him more than is good for me."

Whatever the cause, one deep seated in Schubert's nature, or the contagion of Leidersdorf's sadness, the foregoing is a cry *de profundis*—an exceeding great and bitter cry from a despairing heart. And who can wonder? This gifted man must have been profoundly conscious of the disparity between his genius and his apparent fate: the one glorious, the other obscure: the one rich, the other penniless: the one fitted to

adorn the world, the other scarcely within the world's ken. Surely it was in the natural order of things, Schubert being constituted as we know him, that he should feel himself "the most unhappy, the most miserable man on earth." To the evidence of his letter we may add that of his diary. One day he writes:—

"Grief sharpens the understanding and strengthens the soul, whereas joy seldom troubles itself about the former, and makes the latter either effeminate or frivolous."

Here the philosopher speaks as one who would derive all the comfort possible from circumstances. He continues:—

"From the very depths of my heart do I hate the narrow, one-sided view of things which makes so many wretched people believe that what they pursue, and that alone, is the best, and that everything above or beyond it is worth nothing. One beauty should accompany a man throughout his whole life—that is true—and yet the flash of this enthusiasm should illuminate all else beside."

Another day he goes on in the same brooding strain:—

"No one fathoms another's grief; no one another's joy. People think they are ever going to one another, and they only go near one another. Oh! the misery of him who knows this by experience. My productions in music are the product of the understanding, and spring from my sorrow; those only, which are the product of pain, seem to please the great world most."

Yet, while writing these sad thoughts, he could turn aside for the sake of others purely abstract, such as:—

"The loftiest inspiration is but a step removed from the absolutely ludicrous, just as the deepest wisdom is near akin to crass stupidity."

"With faith man steps forth into the world. Faith is far ahead of understanding and knowledge; for to understand anything I must first of all believe something. It is the basis on which the weak understanding rears its first columns of proof; reason is nothing but faith analyzed."

"O fancy! thou unsearchable fountain from which artists and philosophers quench their thirst! O stay with us, though known and honored by few; stay with us, if only to guard us against that so called enlightenment, that skeleton without flesh and blood."

A little later (1824) Schubert visited Zelesz with the family of Prince Esterhazy, and seems to have derived much benefit from the change of scene and variety of circumstance. From a letter written at this time to his brother Ferdinand it is evident that, if not absolutely cheerful, he was more composed. The master's words show, moreover, how closely he clung to human sympathy amid the troubles of a lot that, at the best, must have been hard to bear. Referring to some loving expressions from Ferdinand he says:—

"What I value most of all is your recollection of me. Was it merely sorrow at my absence that drew tears from you, which you could not trust yourself to write about? Or on thinking about me, oppressed as I am by indefinable longings, did you feel yourself enveloped with a gloomy veil of sorrow? Or did all the tears which you have seen me shed come to your remembrance? For, come what may, I feel more than ever at this moment that you and none else are my own precious friend, interwoven with every fibre of my soul. In order that these lines may not perchance mislead you to a belief that I am unwell or out of spirits, I hasten to assure you of the contrary. Certainly that happy joyous time has gone when every object seemed encircled with a halo of youthful glory, and that which has followed is an experience of miserable reality which I endeavor as far as possible to embellish by the gifts of my fancy (for which I thank God). People are wont to think that happiness depends on the place which witnessed our former joys, whilst in reality it only depends on ourselves; and thus I learned a sad delusion, and saw a renewal of those experiences I had already gone through at Steyr, and yet I am now much more than formerly in the way of finding peace and happiness in myself."

Like all Schubert's utterances made towards the close of his life, the foregoing shows what a struggle went on within his soul, and how the "miserable realities" of which he spoke, by their contrast with the golden fancies of youth, poisoned his whole existence. But through this furnace of affliction

genius has often to go. When we wish a bird to sing his best we darken his cage. So was it with the providential ordering of this sweet singer's life. He had to dwell in shadows, and we who come after him reap the benefit in the deathless strains inspired by suffering.—JOSEPH BENNET, in *Musical Times*, London.

The Need of Musical Libraries.

ONE of the most important means of education is, without doubt, the libraries. The fact that so many libraries have been founded in all the great cities and in many of the larger towns, and that there is a demand for the establishment of others in smaller places, is an assurance that books of all kinds are eagerly sought after. But in spite of this fact, and in spite of the fact that music is so generally cultivated and so highly appreciated in New York city, and that there are many wealthy people here who evidently are deeply interested in the art, it seems strange that there has not been already founded a free musical library, or, at least, an attempt made in that direction. Although the contents of such a library would appeal to only a limited class of persons, still, in the chief city of the country, such an institution should exist.

It is easy to imagine what works should be embraced in a musical library, although to collect all of them might require almost superhuman labor. Besides a pretty complete list of all "partiturs" by the recognized great masters, and a large catalogue of compositions for different instruments, there should also be embraced a goodly number of historical, didactic and theoretical works, to which might be added, for their value and interest, rare manuscripts, autographs, and some few specimens of old and obsolete instruments. A musical library gotten up on this liberal scale and tolerably well endowed, would in the future result in accomplishing much good and do a work that is now left utterly undone.

Perhaps at first few persons, except professionals, would avail themselves of the advantages of such a collection; but eventually the library would be largely patronized by cultivated amateurs and lovers of music in general. Naturally enough, part of the catalogued works would appeal solely to educated musicians, by whom only they would be understood and appreciated; but the greater part of the collection would be of interest to every one who had attained to a fair acquaintance of the art. As in general libraries, certain works might be allowed to be taken away for a short time by responsible persons.

It is reasonable to suppose that if the project were started under proper auspices, and an appeal made to those kindly disposed for gifts of books and other material, that many persons deeply interested in the progress of music would liberally respond. Extremely valuable works, if not actually given, might be lent for an indefinite period under a guarantee of safety. If the nucleus of an institution of this character were once once formed, it would be merely a matter of time for the institution to grow to large dimensions. With a small lecture or debating room attached to the library room, the idea would be fulfilled.

Here then is an opportunity for some wealthy dilettanti to lay the foundation of a needed and unique institution, which, if it did not exactly immortalize his name, would prove him to be a public benefactor—at least, to those of a special profession. Surely in a city like this there must be some one person or several persons rich enough and willing enough to give the impetus to such an undertaking. Capital is required first of all, and afterward interest in the library's welfare.

European countries possess musical archives of great value, and their custodians are ever on the watch to enrich their collections with anything rare and antique. Such possessions form one of the glories of a nation—an æsthetic rather than practical glory. In such matters, old nations are naturally in advance of undeveloped countries, and exhibit more pride in their continuance and increasing usefulness. Nothing shows how little real hold as yet music has obtained upon the American people, as the lack of not only a musical library in the metropolis of the country, but also of a national conservatory of music.

Musical.

NEW YORK, SATURDAY, FEBRUARY 19, 1881.

THE art of music is greatly influenced by the general mental progress of a people.

A VENETIAN is reported to have made a violin of porcelain, having great richness of tone. The strings are all of metal, and the bow is the old fashioned shape, being curved to almost a semicircle.

WITH reference to a fantastical, airy subject for musical composition, Mendelssohn says it is difficult to hit the right medium. If you grasp it too firmly it is apt to become prosaic and formal; and if too delicately, it dissolves and does not become a well defined form. Facts should not become too dry, nor fancies too misty.

IT does not appear to be very generally known that Schumann in some of his pianoforte compositions did not always choose a title or motto and write upon it, but occasionally gave titles to his works after they were finished, grouping them together, making sets of pieces. Among his productions so grouped are the "Kinderscenen" and the "Masquerade," mentioned in Schumann's letter to Moscheles.

IT is difficult to analyze music, for it has no separate branches, but can only be viewed in different aspects. Therefore we cannot well say, this is the effect of melody, or of rhythm, or harmony, or what not; because all these principles are at play; now one, now another having the ascendancy. Melody is hardly conceivable without some kind of rhythm. Harmony consists of a progression of different parts or melodies.

POETRY originally occupied the first place and music a secondary position; but in the Italian opera the musician soon gained the ascendancy, the poet and his works becoming in all things subservient to the composer's wishes. The musician then controlled the vocalists; but soon the singers began to ignore the composer, and to condescend to sing his works if he constructed them in such a manner that they should have opportunities for the display of their special good points. Now once more the musician is able to assert himself. Singers have been compelled to undertake the music of Wagner and Rubinstein, or they have volunteered to attempt it to prove their musical knowledge and skill.

MUSIC is not simply a collection of pleasant sounding tones, of cloying melodies and graceful rhythms. It has sometimes to give expression to the strongest, noblest and even harshest feelings that can influence the human soul. A musical student should therefore guard against that effemination which recoils before every energetic or strong expression, and finds pleasure in sickly and tame successions of unrelieved concords. The object of all art is not simply pleasure, but is a search for beauty in all its varied manifestations. The apprehension of beauty is as a spiritual revelation to the artist. He first perceives it, and then strives to make others perceive it.

THERE is in every one a certain emotional constitution. There is in each nation, similarly, a certain emotional character. The Italian has more fervor than an Englishman or German, and a Scotchman has still less. The special characteristics or temperament of a nation are recorded in its music. We may unbosom ourselves in tones, and thus find relief. The usages of society do not allow of any other mode of revealing our inner nature in public. Here, however, confessions may be made without exposure—in "dark speeches upon the harp." When we feel thus earnestly there is not only the consciousness of being right, but that we have advanced morally through the fact of our emotion. So that when one betrays emotion a latent element of virtue within is awakened. Hence true music, inspired by warmth of feeling, seems to breathe a spirit of goodness, and thus there is a strong sympathy between music and the human heart, and also a relation between musical sensibility and virtuous susceptibility, which our quotations from Shakespeare will illustrate.

RAFAEL JOSEFFY'S pianoforte recitals, at Steinway Hall, are well worthy remark. The programmes present, in a consistent (nearly historical) arrangement, a series of pieces by the greatest composers; and the performances, which are from memory, leave nothing to be

desired. Perhaps the most remarkable feature in this great pianist's execution is his ability to play most rapid and complicated passages with the utmost softness. The notes are, however, not only soft, but sweet and dulcet in quality of tone. Many sylph-like, gracefully waving runs were rendered so smoothly that the natural percussive nature of the instrument seemed entirely changed. That metal, struck with hammers, can be made to give forth tones more delicate than the most gentle breathings on a flute is a matter for surprise and congratulation. Artistic strivings and patient gymnastic exercises on the one hand, and a study of the transmission of forces, acoustics, and the physical sciences generally on the other, have accomplished this feat.

AT a symphony concert, the quick, loud movements have a tendency to excite the nervous system, acting as a kind of stimulant which quickens also the mental functions. If we are tired and jaded, this stimulation is not so agreeable as when the system is fresh and vigorous. The slow movements are of a soothing tendency, giving a sense of repose and calmness, and absence of exertion; while all movements having gradually increased or diminished speeds give pleasurable impressions, similar to those obtained from curves and gradients. For there is an unceasing variation in all *nuances*, no particular set of nerves being excited, but all in turns. Great variety of tones is obtained from the different instruments, their combinations, and successive contrasts; the power of the tones may be gradually increased or diminished, and beyond this and the consciousness of the vast range of the sounds, from deepest bass to altissimo, there is the sense of multiplication of sounds, which in itself sometimes creates an experience bordering on the sublime. The effect of multitudinous sounds is greater than the effect of a few, however strong they may be, for the stimulation is increased without a corresponding nervous exhaustion. Of this nature are the dashing of waves upon a shore, the noises of a tempest, &c.

"THE Music of the Bible" is the title of a valuable little book lately issued from the press of Cassell, Petter & Galpin. The author, Dr. Stainer, has, however, not said very much respecting the music of the ancient Hebrews, Egyptians, Chaldeans, and other peoples mentioned in the sacred text, but has occupied himself almost entirely with a consideration of the musical instruments of the Orient, their comparative anatomy and powers. The tables of the Hebrew accents, &c., classifications of instruments, and the list of their names in the Hebrew, Chaldee, Greek, Latin and Syriac languages greatly increase the value of the work. Respecting the flutes now being preserved in European museums, the author says: "It is found that they are too old and crumbled to bear handling; or if they may be freely handled, resolutely decline to emit a sound of any kind. So that their secrets remain forever locked up." It is somewhat surprising to hear this, for Mr. Engel assures us that a Babylonian pipe of baked clay gave forth the C, E, G of our triad with accuracy, and M. Fétis is equally satisfied that the long Egyptian flute had a perfect chromatic scale similar to our own. The music of the great Oriental nations is so vast a subject that it would be hardly possible to do it justice in any portable book. Dr. Stainer's work has many excellent engravings that illustrate the text and give information not to be obtained from any mere description.

IN a treatise on the Life of Homer, attributed to Herodotus, he is said to have kept a school in Smyrna for literature and music in his younger days, and in this was prosperous. His acute perceptions with reference to sound and sense were such that he was not satisfied with his language as he found it settled in any one part of Greece, but searched through its different dialects, with this particular view, to beautify and perfect his numbers; he considered these dialects as they had a greater mixture of vowels or consonants, and accordingly employed them as the verse required either a greater smoothness or strength. The peculiar sweetness of the Ionic (due to its absence of contractions and custom of resolving the diphthongs into two syllables, by which the words were opened and made to spread with a more sonorous fluency) was most in favor. With this he mingled the Attic contractions, the broader Doric, and the feebler Æolic, which often rejects the aspirate, or takes off its accent, and completed this variety by altering some letters with the license of poetry. Thus his measures, instead of being fetters to the sense, were always in readiness to run along with the warmth of his rapture, and even to give a further representation of his ideas in the correspondence of their sounds to what they signified. Out of all these he has derived that harmony which makes us agree that he had a refined perception of the effect of sounds on the ear.

This is so great a truth, that whoever will consult the tune of his verses, even without understanding them, but merely in the same way that music is ordinarily practiced most diligently, will find more sweetness, variety and majesty of sound than in any other language of poetry.

THE lady students at Oxford College appear to be very ambitious musically. On the 28th ult., a lecture on national music was delivered by Carl Merz interspersed with selections of airs of various countries from Ireland eastward to San Francisco. The programme is an interesting production, faultless and yet novel in style, attractive in suggestion, and so full of wonders as to leave one in a kind of bewilderment. An overture, lecture, more than eighty-five musical illustrations and a finale of national airs, within a space of one hundred and fifty minutes, including "pauses for breath," show that no time was wasted on the celebrated Hungarian March, Arabian Call to Prayer, the Chinese Ancestral Hymn, and other pieces requiring a certain space for their due setting forth. The Hungarian gypsies and Jews in general are classed together, possibly on the ground of their homelessness. It is, however, really true and noteworthy that, as neither the Jews nor gypsies form a nation, they can have no special music peculiar to themselves. The gypsies in Hungary pick up music by listening to the Magyars; they do not really learn music. Their wonderful memories and general aptitude enable them to represent with little effort whatever they hear, without learning the notation, &c. The Jews adopt the style of the music of the people with whom they sojourn, with such ready versatility and apparent indifference to their own historic records that even their biblical chants are not preserved. However these fair artists of modern Oxford succeeded in learning all the various languages or even their pronunciation, so as to sing from the Koran, &c., or so tuned instruments to render without words music composed in oriental tonalities, is a marvel. *Mulum in parvo* is an excellent motto, except that one cannot *cram* to advantage in studying so recondite a subject as the music of all nations. The performance ought certainly to be repeated in New York, that we may all see how it can be done in the time, and try to imagine to what marvels our modern polyglot style of education may eventually lead.

A PIECE of music is not a purely spiritual essence, like thought, or faith; neither is it altogether corporeal or material, like flowers or the scent of flowers. It is both, and in addition to its surveyability reveals the mysterious action of the human soul. Music demands of its votaries great patience and perseverance in the acquisition of technical skill, not for its own sake, but that the most fleeting experiences and emotions may be recorded with as little loss of time or mental effort as possible in the act of recording, whether in extemporaneous performance or in writing. It is ever true that the most highly gifted musician who does not study and cultivate his talents will find them remaining undeveloped, and he will lose his creative faculty. No one may safely trust in inspiration alone. It is only when diligently striving with a musical thought in actual composition that the divine afflatus suddenly claps, as it were, wings upon the patient, striving artist, and enables him to soar aloft. Nor is it sufficient for a student who intends to devote himself to one branch of writing to neglect other departments, or he will fall into wearisome mannerisms, and want the natural freedom of one who obtains new ideas and new modes of setting them forth by becoming acquainted with and comparing works extending over an enlarged field. It is extremely unsatisfactory to find an evidently highly gifted musician having the ability to invent most beautiful themes and yet not able to display them systematically, or develop them consistently, and thus form coherent movements having the required length and the interest duly sustained. Mendelssohn says that a man with fine capabilities has the absolute duty imposed upon him of becoming something really superior, and that great blame must be attributed to him if he does not develop himself according to the means with which he is endowed.

THE PHILHARMONIC CONCERT.

THE fourth concert of the Philharmonic Society of New York, given at the Academy of Music last Saturday, was the first great event of the present musical season.

On this occasion, in addition to an enlarged orchestra and four concert vocalists, Theodore Thomas' choruses of New York and Brooklyn appeared, to perform in becoming style two of the greatest works of the greatest masters—Bach and Beethoven.

The soloists, Ida Hubbell, Emily Winant, Christian Fritsch and Franz Remmert are established favor-

ites. The chorus singers did their work well, and Theodore Thomas greatly increased his reputation as an organizer and conductor by forming a body of vocalists able to overcome the difficulties that occur in the scores of the compositions rendered.

The cantata "A Stronghold Sure" ("Ein feste Burg"), by John Sebastian Bach, was new to New York, and the Ninth Symphony by Beethoven, although familiar to many concert goers, is yet not so thoroughly well known to executants as to make its performance a matter of comparative ease.

It is only by the most painstaking care and a certain devotion to the cause of art that works of such a nature can be rendered so satisfactorily as to be appreciated and enjoyed.

They require not only a large orchestra and chorus, but large buildings—a certain space in which the gigantic masses of tone may be formed and made to travel before they reach the audience—that the vastness and magnitude of the whole may impress regards rather than oppress them; that they may contemplate the colossal harmonies and the grand consensus of tones without being stunned with their mighty unions and clashing.

Some of the vocal passages in both of these works appear strange to those persons who are unaccustomed to attend Roman Catholic services and hear the priests sing a great many notes to one syllable, as in the psalms, &c. These so called "divisions," which resemble instrumental melodies have fallen into disuse of late years; and although they are perfectly familiar to English audiences, the greatest singers at the Handel festivals have inserted words in such vocal strains, with the good will of all concerned. Mendelssohn and Spohr, and other later writers, although employing contrapuntal forms, have, out of respect to poetry or the natural claims of language, rarely given many notes to any one syllable. While Wagner and Rubinstein have often employed a declamatory style in which the words have a direct formative influence over the melodic shape.

Bach's work is an elaborate development of a simple choral song, which is given in its normal form at the close. This choral is one of Luther's most successful efforts to provide music for the people at once readily comprehensible and yet dignified.

Beethoven's choral symphony seems rather as a gigantic tone-poem that from inward necessity calls for the voices of men to unite with those of instruments.

Bach exercised his mighty powers upon the plain song, and with artistic love and devotion and religious zeal strove to make its deep and pregnant meaning shine forth more and more. Beethoven exercised his mighty power upon the orchestra, caused it to express sympathetic emotions and make revelations hitherto undreamed of in the symphony, and in a truly humanitarian spirit raised the noble chorus of universal sympathy and brotherhood.

Bach's work is thoroughly religious in character, and displays the characteristics of the church of his day and nation. Beethoven's brings before us more modern conceptions and aspirations.

Bach rests upon "a strong rock" that can never be moved; Beethoven is still striving to attain.

Bach's cantata was designed for church and religious uses; Beethoven's symphony for the concert room and artistic purposes.

The noble German song, "Ein feste Burg," has moved the hearts of thousands, and has inspired many musical composers to produce with it long extended works. Mendelssohn's Reformation Symphony forms an instance of its modern treatment. It should, however, be noted that the same melody has been employed apparently on account of its popularity and without any very deep reverence for it, and treated in an unworthy manner, as by Meyerbeer in his "Huguenots," where hollowiness and insincerity are manifest.

Each section of the opening chorus of "A Stronghold Sure" is constructed upon one line of the Choral treated in fugal form for the voices, and in canon form for the instruments. It is a marvel of ingenuity as far as constructive skill is concerned, and yet it is as true to itself as far as regards inner meaning and consistency as if it were written in the modern free style of the symphony.

The performance on the Cor Anglais of the obligato melody for the obsolete oboe da caccia that is a marked feature of the duet for alto and tenor, being extremely well performed, was heard with delight.

Theodore Thomas gave the violas an excellent position (between the first and second violins and in front of the cellos), so that their tones were clearly distinguished. It rarely happens that these instruments gain a hearing. They are specially valuable in occupying the tonal region between the violins and cellos and in giving fullness and richness to the harmonies.

The absence of resounding walls and ceiling, and hard flat surfaces generally, at the Academy of Music, is noticed

at concerts, especially when a large body of singers are placed far back, in a kind of recess, from which their voices cannot freely escape. In a good concert room they would be reflected and reinforced on all sides, and the effect would be greatly heightened.

SHAKESPEARE AS A MUSICIAN.

PART II.

WE here give quotations from "Hamlet," "The Tempest" and "Pericles," in support of the assertion that Shakespeare's constant reference to music gives sufficient evidence that he was fully alive to its worth and power and value in illustrating moods.

"HAMLET"—

"The cock, that is the trumpet to the morn,
Doth with his lofty and shrill sounding throat
Awake the god of day," &c.

"The kettle-drum and trumpet thus bray out
The triumph of his pledge."

"And let him ply his music."

"That sucked the honey of his music vows
Now see that noble and most sovereign reason,
Like sweet bells jangled out of tune and harsh."

"That they are not a pipe for fortune's finger
To sound what stop she pleases."

"Come, some music."

"O! the recorders; let me see one," &c.

A recorder was originally a flageolet or tibia major; but the name was afterwards used as synonymous with flute.

"Govern these ventages with your fingers and thumb, give it
breath with your mouth, and it will discourse most eloquent music. Look you, these are the stops," &c.

"You would sound me from my lowest note to the top of my
compass, and there is much music, excellent voice in this
little organ; yet cannot you make it speak. S'blood! do
you think I am easier to be played on than a pipe? Call
me what instrument you will, though you can fret me, you
cannot play upon me."

"My pulse, as yours, doth temperately keep time,
And makes as healthful music."

"My soul is full of discord and diamay."

"Where be your gibes now, your gambols, your songs?"

"Only got the tune of the time."

"Let the kettle to the trumpet speak,
The trumpet to the cannoneer without."

Kettle here means kettle-drum, consisting of a large cup of copper or brass with parchment stretched over the top.

"And flights of angels sing thee to thy rest!
Why does the drum come hither?"

"The soldier's music and the rites of war."

"TEMPEST"—

"Set all the hearts! the state
To what tune pleased his ear."

"His word is more than the miraculous harp."

This is possibly an allusion to the Æolian harp which was used by priests to convince and astonish the uninitiated.

"This is the tune of our catch, played by the picture of nobody."

The catch is a species of sound or canon for three or four voices, somewhat similar to the familiar "Three blind mice," except that the words are so continued that the singers catch up each other's words. The first collection of catches was made by Ravenscroft in 1609. They rapidly degenerated in character, and were usually sung by parties of men in catch clubs, and depended on puns for favor. Thus—

"Ah! how, Sophia" (A house a-fire).

"Sir John Hawkins! Burn his history" (Burney's History).

But any nursery rhyme doggerels were also called catches, and some one of these is probably referred to in the text.

"The tale is full of noises,
Sound and sweet airs, that give delight and hurt not.
Sometimes a thousand twanging instruments
Will hum about mine ears; and sometimes voices
That, if I then had waked after long sleep,
Will make me sleep again."

"This will prove a brave kingdom to me, where I shall have
my music for nothing."

"The winds did sing it to me; and the thunder,
That deep and dreadful organ pipe, pronounced
The name of Prosper."

"Then I beat my tabor,

At which, like unbacked colts, they pricked their ears,
Advanced their eyelids, lifted up their noses,
As they smelt music."

The old English tabor was hung round the neck and beaten with a stick held in the right hand, while the left was occupied in fingering a pipe. These were the ordinary accompaniments to a morris dance.

"I have required
Some heavenly music (which even now I do),
To work mine end upon their senses."

"A solemn air, and the best comforter
To an unsettled fancy."

"PERICLES"—

"You're a fair viol, and your sense the strings
Who fingered to make man his lawful music
Would draw heaven down and all the gods to hearken."

"Though by the tenour of our strict edict."

The melody of a church tune was originally sung by the men singers or tenors. Even now some publications show this arrangement. Hence the tenor of the music was the sustained melody or chief feature of music.

"I am beholden to you
For your sweet music this last night; my ears,
I do protest, were never better fed
With such delightful, pleasing harmony," &c.

"The rough and woful music that we have,
Cause it to sound; ' beseech you
The viol once more," &c.

"By Cleon trained in music."

"Or when to the lute
She sung, and made the night bird mute
That still records with moan."

The verb "to record" in old English was used with reference to the singing of birds.

"She sings like one immortal, and she dances
As goddess-like to her admired lays."

"Marked be your music?"

"The music of the spheres: list, my Marina,
Rarest sounds!" &c.

"Most heavenly music:
It nips one unto list'ning, and thick slumber
Hangs on mine eyelids."

BRIEFS AND SEMI-BRIEFS.

...Maurice Dengremont, the young violinist, will appear in Chicago.

...Cincinnati is a great city, mainly devoted to journalism, music and pork.

...Miss Hunt gave a drawing room entertainment of songs and recitals at Chickering Hall on last Monday.

...The receipts of the Grau French Opera Company in the city of Mexico during the first month are reported to have been \$100,000.

...The vocal and instrumental concert in aid of the Swiss Benevolent Society was given on Thursday evening, February 10, at Steinway Hall.

...Henriette Sennach, mezzo-soprano, is completing her repertoire of the leading English operas, and next season this finished artiste will resume her place in the ranks.

...Jerome Hopkins is giving pianoforte receptions at the German Masonic Temple, in Stuyvesant Square, and announces he plays from memory no less than 140 works.

...An amateur musical club in Ottawa has prepared and performed the charming operetta, "Les Deux Turenne" for the benefit of the Canadian-French Institute of Montreal.

...The Mapleson Opera Company will return to New York and give the first performance of the spring season on the evening of March 7. The opera will be Flotow's "Martha."

...A young amateur musician of Montreal, Joseph Cadieux, has finished a trapezoidal violin having straight cuttings, after a system invented by Savart. This violin has other peculiar qualities, and is said to be founded on good ideas.

...Le Canada Musical says that the English "Pinafore" has found a French-Canadian companion in a parody burlesque, entitled "À Bord du Cultivateur." It was performed for the first time at Sorel last month by the troupe "Emery Boucher."

...Mapleson's opera troupe ended their season in Chicago last Saturday night, the 12th inst., the receipts for the two weeks being over \$51,000. The largest receipts for a single performance were \$7,005, on Thursday night, when "Lohengrin" was given.

...Blanche Roosevelt will give a grand operatic concert at Chickering Hall on the 11th of March. Preparations are now being made to make it a noticeable event of the present musical season. A number of well known artists will participate in the entertainment.

...The Donaldi troupe is still giving concerts in Canada. It now comprises the following artists Mme. Emma Donaldi, soprano; Mme. Chatterton-Bohrer, harpiste; Mlle. Abbie C. Shepardson, violiniste; M. J. Levy, cornetist, besides several others more or less well known.

...At a concert given under the direction of Professor Wehner at the First M. E. Church, Hoboken, on the evening of February 9, Minna Fugeman, a sister of C. J. Fugeman, played a "Polonaise de Concert" (op. 22) with orchestral accompaniment on a Sohmer concert grand.

...Musical knowledge is spreading. An exchange informs us that at a recent fête, the choir of Quaco Church, a little Arcadian village, situated on the Bay of Fundy, and formerly very poor, executed successfully a brilliant mass by Lambillotte. Thus does the progress of music proceed!

...At the concert of the Mendelssohn Glee Club last Tuesday, Mr. Gilchrist's prize song, "Ode to the Sun," was performed for the first time. This gentleman possesses talent for the composition of male voice songs, as was manifest by his winning all three prizes offered by the Mendelssohn Club.

...The Strakosch-Hess English Opera Company will begin their season at the Fifth Avenue Theatre on the 28th inst. Marie Roze and her fellow artists will present a repertoire including English versions of "Meistofele," "Aida," "Mig-

non," "Lohengrin" and "William Tell," besides lighter and more familiar works.

...At Mr. Lavine's annual concert, which is always an event in the musical season, Louise D. Reynolds, soprano, will make her debut. Emily Winant, contralto; Mr. Fritsch, tenor, and the Philharmonic Club will also take part in the entertainment, and it is stated that other well known artists are to be engaged.

...The Mozart Club, Pittsburg, is actively rehearsing a cantata by Barnby, "Rebekah," and the average attendance is about as follows: Sopranos, altos and basses, each 12; tenors, 10; all under the direction of James P. McCollum. The place of meeting is McCance's Building, and the time, every Monday evening.

...John Lavine's sixth annual concert will take place at Steinway Hall on the 28th inst. Mr. Lavine has always provided a fine entertainment on these occasions, and this year will avail himself of the services of a number of eminent artists. Louise D. Reynolds, soprano, will make her debut, having returned to New York after studying with Lamperti.

...Marie Bencheley gave a concert at the Brooklyn Art Association Rooms on Monday evening, February 14, assisted by Emily R. Spader, soprano; Ernest Lasche, tenor; F. W. Schildge, baritone; Carlos Hazzlebrink, violinist; F. A. Guzman, pianist; La Villa, accompanist. Miss Bencheley has a contralto voice of considerable power.

...The programme of Rudolf Bial's concert at the Metropolitan Concert Hall, last Sunday evening, comprised orchestral selections which have been already made popular, and to these were added the fine solo performances of Maurice Dengremont, the young violinist, who has so quickly made his way to the front of artistic ranks. The pianist of the occasion was Hubert de Blank.

...The Central Campaign Club Chorus propose to go to Washington on the occasion of the inauguration of President Garfield, and, by way of preparation, will give a concert at Chickering Hall on next Friday, the 25th inst. The solo artists will be Miss Lizzie B. Ross, soprano; Mrs. De Lano, contralto; Mr. Fritsch, tenor; Mr. Belfort, violinist; Signor Liberati, cornet soloist, and Mr. Pratt, accompanist and conductor.

...George Werrenrath's first recital took place at the hall of the Long Island Historical Society, corner of Clinton and Pierrepont streets, Brooklyn, on Thursday afternoon, the 17th inst. Mr. Werrenrath is an excellent singer, and is too well known to need puffing. His programme contained selections from Schubert, Gounod, Liszt, Wagner and Rubinstein. He was assisted by Mr. Liebling, pianist, and Mr. Thallon, accompanist.

...At Koster and Bial's concert hall, on Sunday night, Gilmore's Band performed one of the best programmes of the present series. Mr. Gilmore is doing much to inculcate a good musical taste among our people and deserves the amplest encouragement. Chief among the attractions of the evening was the celebrated fantasia entitled "Gilmore's Band Tour of the Nations," also a novelty entitled "The Deserters," from the opera of "The Three Kings."

...The "Weber Musicales" gave their inaugural reception at the Westminster Hotel on February 10. The artists were: Emily R. Spader, Mrs. McRea and Miss Herse, soprano; Mr. De Lano, contralto; Geo. Weeks, Mr. Godoy, J. Fitzsimmons and De Lano (secretary), tenors; Signor Lencioni, baritone; Henrietta Markstein, Mrs. Weyman and Mr. Saenger, pianists; La Villa, accompanist; E. B. Jennings, recitations. A collation and dancing followed.

...Owing to private arrangements, "Olivette," in spite of its great success, will have to be withdrawn from Haverly's Fifth Avenue Theatre at the end of the month, to make way for the Strakosch-Hess Opera Company, with Marie Roze, who appears at this theatre on February 28. Mr. Strakosch will open this season, which is for two weeks, with "Mephistopheles," to be followed immediately by "William Tell" and "Carmen." The operas will all be presented in English.

...Mr. Kortheuer, the well known pianist of Brooklyn, proposes to give a series of chamber music concerts similar to those of last winter in which he took part. Mr. Kortheuer will have the aid of a string quartet, composed of Carl Feininger, first violin; Roebelen, second violin; Risch, viola, and Müller, violoncello. Details of his plan are not yet decided, but as the enterprise is favored by the most pronounced musical citizens of Brooklyn, it can hardly fail to be successful.

...The composers of the United States who intend to send in works to compete for the \$1,000 prize offered by the Cincinnati Musical Festival Association are notified that all manuscripts must be in the hands of the Committee on Prize Composition, Musical Festival Association, Cincinnati, on or before September 1, 1881, as such manuscripts have to be forwarded to Saint-Saëns, of Paris, and Reinecke, of Leipzig, for examination of their merits, and return in season for preparation and study by the chorus for the great festival of May, 1882.

...Mr. Saalfeld has secured Mlle. Marie Litta and her combination concert troupe for his next concert, Saturday evening, February 19. Referring to this American artist, it may be of interest to state that she ranks, *par excellence*, with such favorites as Clara Louise Kellogg and Miss Thursby, and her

appearance in New York, for the first time, on a concert platform will undoubtedly be an interesting event. Her selections at Mr. Saalfeld's concert are "Qui la voca" from "Puritani," and Benedict's "Carnival of Venice." Signors Brignoli and Liberati will assist.

...The new comic opera, "Billee Taylor," is to be produced at the Standard Theatre this (Saturday) evening, and, having been highly successful in London, is looked for with interest by the New York public. It appears to have been suggested by the unexpected good fortune of "Pinafore." Like its predecessor, it is a nautical work, and is said to be full of amusing situations and charming melody. Mr. Cellier will be the director, and the chief characters are assigned to Mr. Ryley, who is *Captain* of an H. M. ship, the other characters being assumed by Messrs. W. H. Seymour, McCollin, William Hamilton, Mr. Breedon, who plays the part of *Billee Taylor*, Miss Burville, Miss Burton, Miss Chapelle and Miss Mortimer. A full orchestra and a chorus of sixty voices will interpret the music. It was at the Standard Theatre that the first fame of "Pinafore" was won in this country, and this latest London success, if given in the same admirable manner, may result as favorably for the management and give the same satisfaction to the public.

...The Lotus Club had, on last Saturday night, a large attendance of members and friends at their usual monthly entertainment. These entertainments have become a prominent feature with the club. Many gentlemen who are prominently known in business and professional circles were present. The entertainment committee had secured the volunteer services of a number of amateur and professional musicians, who gave a varied and well selected programme. The artists' list embraced the names of Messrs. Theo. Toedt, H. R. Remlyn, Dr. Arthur Hills, Adolph Flaimant, Signor Ferranti, F. F. Martinez, W. Chester Baird, W. F. Seamen, Edward Sumner, Alexander Irving, William Dennison, H. Shelton, Guy Phillips, W. B. Carlin, William Castle, R. H. Halstead, C. B. Hawley, A. W. F. Collins, Arnold Breedon and others. Instrumental and vocal music was performed until a late hour.

...The terms of the contract with Mr. Mapleson made by the managers of the Cincinnati opera festival, to be held in Music Hall the latter part of this month, are as follows: The managers agree to pay Mr. Mapleson \$15,000 in cash and also to allow him two-thirds of the net profits. The total expense, including the cash paid to Mapleson, is expected to be \$40,000. Every seat for two of the seven performances has been taken already, and the management feel so sure that all the others will be bought, and that the existing demand will strongly continue for standing room, that they expect to realize \$60,000. In this event, Mapleson's share would amount to about \$31,000, leaving \$8,000 clear profit.

...Major Charles E. Pearce, a lawyer and well known military man of St. Louis, has brought a suit against Charles A. Spaulding, proprietor of the Olympic Theatre, and J. H. Mapleson, the opera manager, for having refused to sell him certain seats in the theatre for the opera season, which began this week. Pearce alleges that he was the first one at the box office last Monday, when the tickets were advertised to be sold, and found five rows of seats stricken off of the box-sheet, and he now proposes to test the question whether seats in a theatre can be disposed of privately before the public sale is made. Mr. Pearce asks \$1,000 damages.

...Mr. Joseffy having refused to play in a concert with Mr. Arbuckle, cornetist, believing it to be below his artistic dignity, the latter has revenged himself by printing a letter against the former, in which he calls him a "puppy," &c. Mr. Arbuckle has probably done what he considers best under the circumstances, but we think he is too well and favorably known to have to champion his own cause, or, at least, to give more than a brief statement of the affair, which alone would have served to show up Mr. Joseffy's smallness. Mr. Arbuckle is right in feeling as he does, but exhibits poor policy in using any sort of epithets.

...Next Thursday afternoon, the 24th, Franz Rummel will give his second piano recital. He will perform the following programme: Prelude and Fugue, A minor (Bach-Liszt); Menuetto, Adagio, Gigue (Mozart); Variations with Fugue, E flat major, op. 35 (Beethoven); Fantaisie, F sharp minor, op. 28—(1) Andante, (2) Allegro con moto, (3) Presto (Mendelssohn); Sonata, G minor, op. 22 (Schumann); Etudes, op. 25, 2d Book (Chopin); Melodie, F major, Barcarolle, G major (Rubinstein); Elevation (Flörshiem); Momento Capriccioso, B flat major, op. 12 (Weber); Rhapsodie Hongroise No. 8 (Liszt).

...The Oratorio Society's third concert of this season will be given on Saturday evening, February 26, a preliminary public rehearsal being held the previous afternoon, at Steinway Hall. For the first time in this country Handel's "L'Allegro, Il Penseroso ed Il Moderato" will be performed, with the assistance of the orchestra of the Symphony Society. The soloists will be Mrs. Julie Rosewald, Miss Whinnery, Miss Emily Winant, Theodore Toedt, and Mr. Henschel. Dr. Damrosch will be the conductor, and his son, Walter Damrosch, the organist.

...Carl Feininger gave his third chamber music concert on Wednesday evening last in Steinway Hall. The same string quartet, composed of Messrs. Feininger, Roebelen, Risch and Müller were present, and by way of additional at-

traction, Miss Florence Copleston, pianiste, and Georg Henschel took part in the performance. The programme contained a string quartet by Beethoven, op. 18, No. 5, in A major, two piano solos by Miss Copleston, an original violin solo by Mr. Feininger, three songs by Mr. Henschel, and Raff's quintet in A minor, op. 107, by the string quartet and the young lady above named.

...The second of Mr. Joseffy's piano recitals for the benefit of several deserving charitable objects took place on Wednesday afternoon, the 16th inst., instead of Tuesday evening, the 15th inst., as advertised, at Steinway Hall. The programme contained works of Handel, Haydn and Mendelssohn, Beethoven's Sonata in C major, op. 53, five selections from Chopin, the Strauss-Tausig Valse Caprice, No. 2, and two of Mr. Joseffy's arrangements. The concert was a very interesting one to pianists.

CORRESPONDENTS' NOTES.

BALTIMORE, Md., February 14.—Since my last letter the Rosini Musical Association has given a concert at the Academy of Music. The selections were generally well rendered. The orchestra, however, showed lack of training. The programme was as follows: Chorus, "The Tiger Couches" (Bishop); pot-pourri, "Rigoletto" (Verdi), orchestra; piano solo—a, air and variations, "The Harmonious Blacksmith" (Handel); b, study, "La Campanella" (Paganini-Liszt)—Teresa Carreno; semi-chorus, "Stars of the summer night" (Smart); aria, "Nel sol quand'è più splendido," from "Ione" (Petrella), Medora H. Hensen, of New York; chorus, "Fable of the Larks" (Filby), solos by Mrs. R. B. Bond and Wm. M. Byrn; chorus, "Come, gentle spring," from the "Seasons" (Haydn); duet, "L'Addio" (Donizetti), Miss Henson and Mr. Byrn; bolero, "Sicilian Vesper" (Verdi), orchestra; piano solo—a, Menuetto (Bocherini-Dulcken), b, Grand Valse in A flat (Rubenstein)—Teresa Carreno; song, "Kerry Dance" (Molloy), Medora H. Hensen; chorus, "Winter" (Macfarren). Miss Medora H. Hensen has a finely modulated voice, of good compass and well under control; Mme. Teresa Carreno played with her accustomed skill; Mrs. R. B. Bond is a good amateur and sang very pleasingly; Wm. M. Byrn is one of our best light baritones. Professor H. W. Porter is the director and Professor J. Harry Deems the pianist of the association. The association, at their second concert, will give Handel's oratorio of "Samson." The Ideal Opera Company gave three nights and one matinee of light opera at the Academy of Music. They sang "Pinafore," "Fatinitza" and the "Chimes of Normandy." At a concert given by the Carrollton Council, No. 257, Royal Arcanum, Arbuckle, the cornetist, appeared and played admirably. On February 10 the Germania Maennerchor gave a delightful concert at their hall on Lombard street. The principal feature of the concert was the rendition of the first part of the oratorio of "Elijah," with the following soloists: Mrs. Minnie Roehm, soprano; Mrs. Emma Osborne, alto; Carl Zimmerman, tenor, and H. Waehmann and E. Kuenne, bassi. Mr. Asger Hammen's thirteenth lecture on "The History of Music" was delivered at the Peabody Conservatory of Music on February 10. The lecture was devoted principally to Mozart. John Schoman, president of the Liederkrans Singing Society, died suddenly on Wednesday. He was buried on Friday. Delegations from all the singing societies in Baltimore were present. At the church, choruses were sung from "The Pilgrimage of the Rose" and the oratorio of St. Paul; and at the grave the anthems, "It has been ordered in God's counsel," by Mendelssohn, and "Above there is rest and quiet," words by Goethe, music by Kuhlman. Mr. Schoman was an energetic worker, and his loss will be deeply felt. He was one of the directors of the newly formed Oratorio Society.

R.

BROCKVILLE, Ont., February 11.—The Emma Donald Star Concert Company appeared before a good sized as well as appreciative audience at the Opera House on Saturday evening, February 5. The programme included both vocal and instrumental music, the great variety and popular character of which caught the uncultivated as well as the cultivated ear. On Tuesday evening, February 8, an amateur concert, under the auspices of St. Peter's (English) Church, took place at French's Hall. The attendance was very large. The principal vocal numbers on the programme were choruses from "The Pirates of Penzance." The performance, so far as the choruses were concerned, was good, and showed careful training under Dr. F. Jackson, the conductor. In answer to the wishes of a number of our prominent musical citizens, Signor A. Liberati, the distinguished cornet virtuoso of your city, will probably favor us with one or several concerts during the coming spring. One of our local editors, a few days ago, directed a fusillade of written thunderbolts against the recent concert of the Roberti Company.

A. C. J. K.

BUFFALO, February 11.—On Wednesday evening last the Young Women's Central Temperance Union gave a musical and literary entertainment at the Asbury Methodist Episcopal Church, with the following programme: Address, Miss Ida Bender; song, "Across the Far Blue Hills, Marie," C. N. Marston; selection from "Widow Bedott," Nettie Schwartz; instrumental, "Silver Threads," Nettie J. Bauer; song, "Juanita," William Merritt; reading, "The Court Lady,"

Jennie Wendell; song, "Sweet Little Birdie," Nettie Schwartz; "Festzug und Reigen," from Hochzeit music of Adolf Jensen, Ida H. Walker and Helen Morehouse; address, the Rev. Mr. House. Geo. Reigleman has composed a delightful song, called "Did you Ever Call Me Darling," and has dedicated it to Kittie Lenhard, a prominent young lady of this city. The financial success of the few concert organizations that have ventured to visit Buffalo during the winter has been so meagre that it is probable such troupes will give us a wide berth for the rest of the season. Neither foreign nor local musical talent receives adequate recognition from our citizens, and as a result this community is largely deprived of entertainments of this class. Mr. Pease, the pianist, is meeting with great success this season, and the press speak in the highest terms of his playing. Marie Schelle was offered a handsome salary as solo-soprano at St. Paul's Church here, but she declined an engagement, as she intends to settle in New York city. Ida Bond Young, of Toledo, has been visiting her former home here. Her many Buffalo friends would like to hear her fine voice again. Several of our church choirs are preparing new music for Easter. The members of the Orpheus Singing Society are making active preparations for their masquerade ball, which is to take place next month. The Germania Theatre was well filled by the members and friends of the Liedertafel Singing Society on Monday evening, January 24, on the occasion of its second concert this season, and a most enjoyable programme was presented. This society is making commendable progress under the careful training of Joseph Miska. In addition to the choruses several solos were given in a most acceptable manner. Especially noteworthy were the solos of N. Beisenthal and Miss Burger. There are rumors of sweeping changes in many of our church choirs at Easter, and music committees are making overtures to numerous singers. One of the features of the music at the Asbury Church concert consists of a male quartet.

L. N. K.

BURLINGTON, Ia., February 11.—The young ladies of the Congregational Church gave two delightful carnivals of authors, which were well attended. Miss Nelson, Mrs. Funck, Miss Churchill and Katie Hutchinson sang a number of charming ballads. Kate Gilbert played an exquisite piano solo. Messrs. Minton and Rogers played Mr. Minton's new "Guest Polka," which made a hit. The entertainment reflected great credit on the young ladies of this society. The Olaf Bull Concert Company was at Union Hall last Monday night. There was a small audience. The company will, no doubt, take well in small towns. Dr. Rizer is the manager. The Baptist College Quartet, assisted by Mrs. Funck, Emma Kline and James Rogers, gave their promised concert last Wednesday night. A large audience was present, and testified their appreciation by encoring nearly all the numbers. The Quartet did some good and some bad singing. Professor Roney and Professor Joy should keep the Quartet in tune. Mr. Rogers and Professor Roney played Gottschalk's piano duet "Radiance" brilliantly, but they showed a want of practice. Mrs. Funck sang Sullivan's "Let me dream again" and "Sorrow," by Balfe. Both numbers were heartily encored. Emma Kline's solo, "When the tide comes in" also received an encore. This concert will net a snug sum for the College Quartet.

MAX.

CHICAGO, Ill., February 5.—On Monday the Mapleson opera troupe began its season at Haverly's Theatre. The repertoire as announced for this week is one with which much fault may be found. "Aida" is, perhaps, the best of all, and was given to a crowded house last Monday night. "Lucia," "Marta," "Favorita," "Sonnambula" and "Trovatore" are certainly neither inviting nor new, yet our people will go to hear them because it is fashionable to do so. This fact leads me to the conclusion that the attendance of the majority of our people has nothing to do with the music, and this state of affairs must be looked upon as disgraceful. The only work presented this week that can lay claim to the merit of novelty is "Mefistofele," and, as a whole, it was better given by the Strakosch troupe. Campanini was, of course, a vast improvement on Perugini, so far as voice is concerned, but his conception of the character of Faust was less true. Mlle. Valleria, while looking the character of Marguerita better than Marie Roze, did not sing it as well. Novara sang well, but degraded the character of Mefistofele by a kind of buffoonery. Perhaps an Italian cannot be blamed for having no conception of Goethe's design, but such antics as Novara indulged in are inexcusable. Miss Cary sang badly, but deserves consideration, as it is understood that she was very ill, but did not wish to disappoint the public. The orchestra was the strong feature of the performance. A writer in the Tribune gives voice to the deep feeling of dissatisfaction with Colonel Mapleson which prevails among the musical part of our community. He says of Colonel Mapleson: "Why does he not give us anything of that grand and lofty German school, including such works as 'Der Freischütz,' 'Fidelio,' or 'Don Juan'? Where are the 'Flying Dutchman,' the 'Meistersinger' and 'Lohengrin'? To be sure these demand a fine ensemble, some expense in mounting and a good orchestra, well drilled. Yet any one of them would cost no more than the mounting of that poor apology 'Mefistofele,' and Mr. Mapleson charges royal prices enough to give us occasionally a royal work." The Soldene

Comic Opera Company, at McVicker's, is presenting "Olivette," but, beyond these two opera companies, we have comparatively little music this week. H. Clarence Eddy gave a chamber concert last week, at which he was assisted by C. Nurnburger (clarinet), and M. Eichheim (violin). Among the works performed were Beethoven's own arrangement as a trio for clarinet, cello and piano, of the air and variations from his septet, op. 20, and a serenade in three movements, for the same instruments, by Emil Hartmann, this being its first performance in Chicago. It is well written and interesting, and abounds in well conceived contrasts of tone-color. Miss Alma Bate sang Chopin's "Violet" and Handel's aria, "From Mighty Kings." A chamber concert was also given Thursday afternoon at Hershey Music Hall by Miss Agnes Ingersoll (piano), and Messrs. Lewis (violin), Muhlenbruch (violin), Allen (viola), Eichheim (cello), and Glass (c. bass), at which Reinhold's "Prelude" for strings, Kiel's trio, op. 33, Mendelssohn's adagio and canonetta from the Quartet, op. 12, and Schubert's Quintet, op. 114 were given. Chicago boasts the possession of a choir leader who insists that "presto" means "slow."

FREDERIC GRANT GLEASON.

CLEVELAND, Ohio, February 14.—If the legitimate opera could arouse such an enthusiasm as the Barlow, Wilson, Primrose and West Minstrel Troupe did last week at the Opera House, we would, probably, be fortunate enough to hear some good music during this season. These artists of the burned cork attracted overflowing houses. E. B. Perry, the Boston blind pianist, gave an excellent free recital on Saturday afternoon, assisted by Georgie Leonard, also of Boston. Professors H. A. Boschoff and J. T. Wamelink contributed vocal solos. The performances of Mr. Perry deserve the warmest recognition. H. A. Boschoff sang last week at Dana's Musical Institute, Warren, Ohio, in the "Creation."

MAC.

COLUMBUS, O., February 12.—The Alcyone Literary Society of the Ohio State University celebrated its seventh anniversary last evening. The society was greeted by a fine audience. Beside addresses by K. D. Wood and H. Snyder, Jr., orations by C. J. Howard and C. C. Miller, a debate by J. Hughes and W. S. Jones, and an essay by C. M. Beach, there were musical performances by Miss Schultze, vocalist; Misses High and Byers, pianists, and Martin Gemunder, violinist. The entertainment closed with a recitation of the "Star Spangled Banner" in sign language, with vocal interpretation, by Miss E. Myers. The exercises were ably conducted by W. K. Cherryholmes, president of the society. We have the following announcements: Grand Opera House, February 15 and 16, Marie Roze, with Strakosch and Hess Opera Company; 25th and 26th, the travesty on "Romeo and Juliet" by the Amphion Glee Club and the Governor's Guard. Comstock's Opera House, February 14, Hyers Sisters; 16th, Haverly's Minstrels; 17th, "Photos." The young violinist, Maurice Dengremont, is expected here shortly. It is to be hoped he will omit the "andante and finale" of the Mendelssohn violin concert from his Columbus programme, as it has been played here by four consecutive violinists. The Liederkreis Society will give selections from "Martha" at Balz's Hall, Thursday night, as a subscription concert.

GEM.

DETROIT, Mich., February 12.—Mr. Mattoon's second pianoforte recital, on Thursday evening last, at Merrill Hall, attracted a small audience. Concerts were given last night and to-night, at Harmonic Hall, by the Mendelssohn Quintet Club, with the assistance of Camilla Urso. The Club played several selections of chamber music, out of which the "Declaration and Mill," from Raff's "The Pretty Miller's Daughter," were vociferously redemanded. Anton Strelezki, who has been here nearly a year, gave, on Saturday afternoon, at Abstract Hall, a lecture, illustrating the art of playing Chopin. Bad weather and two plays at the two opera houses were the probable cause of the exceedingly small assembly. Mrs. Chaffin, soprano, and wife of the organist at St. John's Church, Buffalo, is in our city, a guest of H. P. Baldwin. G. W. Hunt, pianist, is in the city, on his way South. ***

FORT WAYNE, Ind., February 11.—The Mendelssohn Quintet Club, assisted by Camilla Urso and Maria Vellini, gave one of their delightful concerts at the Grand Theatre on the 8th inst. The club are favorites here, and had it not been for the pouring rain, the icy sidewalks and the short notice of their appearance, no doubt the house would have been crowded. Quite a number of our music loving people are contemplating a visit to Cincinnati on the 21st to attend the Grand Musical Festival.

MARK MARVIN.

GOVERNEUR, N. Y., February 9.—The "Mme. Donald" Concert Troupe gave a concert here on February 4 to a full house. Candor compels me to say that Mme. Donald is a very ordinary singer. The manager left town without paying all of his bills.

W. F. S.

INDIANAPOLIS, Ind., February 11.—Last week's entertainment included two fine performances by the Mendelssohn Quintet Club, given at the Park Theatre. They were accompanied by Camilla Urso (her first visit here) and Marie Vellini. They were well received. At the Grand Opera, Soldene Comic Opera Company. Among the brilliant events of the coming week are the Bals Masqué of the Lyra Musical Society on the

14th, and the Männerchor Carnival on the 18th. These masquerades are annual occurrences with these societies, and seem to be more brilliant and attractive every year.

HOLMES.

MILWAUKEE, Wis., February 4.—A serious illness has prevented me from obtaining full information as to what is to happen here. There have been four concerts of note—The Heine Quartet gave their fourth chamber music recital, with this very interesting programme: String Quartet, op. 76, No. 1 (Haydn); Trio for piano, violin and cello, op. 59 (De Beriot); String Quartet, "Die Schöne Müllerin," op. 192, No. 2 (J. Raff). The lately organized "Mendelssohn Quintet Club," consisting of Otto von Gumpert, pianist; Eugene Luening, singer; Gustave Bach, Bernhard Bach, Christop Bach, violinists; and Ernst Berger, violoncellist, also gave a recital, with this programme: String Quartet, in E flat, op. 12, No. 1 (Mendelssohn); Pianoforte Sonata, in C minor, op. 10, No. 1 (Beethoven); Songs for Baritone—a, "Die Liebe hat gelogen" (R. Franz); b, "Es rinnen die Thraenen" (E. Hildoch); c, "Margarethe am Thor"—(A. Jensen); Piano Trio in E flat, op. 12 (Hummel). The Arion Club, Wm. L. Tomlins conductor, gave a performance of Mozart's "Requiem" to an audience of invited guests, without orchestra, the organ, played by H. C. Eddy, being the only accompaniment. The Musical Society, Eugene Luening conductor, gave Max Bruch's "Scenes from the Odyssey." I was so unfortunate as to miss all these, but I send you a résumé of the *Sentinel's* notice. The *Sentinel* says: The performance of Max Bruch's "Odysseus" by the Musical Society last evening, on the occasion of the 278th concert of that organization, attracted an unusually large and brilliant audience. The composition being one of unusual magnitude and difficulty, the active members of the society have spent a large part of the season in a thorough course of study, and the result justified their expectations. "Odysseus" is of the same character as "Frithjof," which was performed here last season. The choruses were grand and elaborate, and the orchestral parts are treated with all modern resources at the composer's command. Helen Potter's "Pleides" performed at the Academy, and I hear Mr. Eichberg's four young lady violin pupils, who compose part of this constellation, very highly spoken of. Leavitt's English Opera Burlesque Company has been at the Opera House.

F.

MEMPHIS, Tenn., February 10.—The Mozart Society gave its first concert February 2, and presented the following programme, with Professor C. P. Winkler as musical director: Overture to "Semiramis," Professors Piano and Winkler; "The Flower Girl" (Bevignani), Miss T. Patterson; "When the Tide Comes In" (Millard), D. Hutton; "Ich wollt meine Liebe" (Mendelssohn), duet, Miss G. Specht and L. Rosenthal; "Deep in My Heart" (Centemeri), Susie Greenwood; piano solo, Miss L. Laski; "Wie nahe mir der Schlummer," recitative and aria from "Der Freischütz," Mrs. A. Moxton; "Rocked in the Cradle of the Deep," J. F. Ryan; "O! Italy, thou cherish'd land," Miss T. Patterson; "The Mariners," trio, by Randegger, Miss G. Specht and Messrs. Hutton and Ryan; soprano solo, Susie Greenwood; "Die Fahnenwacht" (Lindpaintner), L. Rosenthal; prayer and barcarole from "L'Etoile du Nord," Miss G. Specht. The first number received an encore. Mr. Hutton gave his song in a fine manner and won much praise. Miss Greenwood was recalled and sang "Why should we part." Miss Laski's solo was well executed. The concert went off smoothly, and the audience showed their approval throughout by their hearty applause. Professor Winkler deserves credit for his management and conducting. The society will probably give another concert next month.

R. J. T.

MONTREAL, February 14.—January 31, the Donald Star Company, with Levy, gave a concert at Nordheimer's Hall, to a good house. The same evening the St. George Snow Shoe Club gave an entertainment at the Academy of Music, for the benefit of the General Hospital, to a crowded house; they realized about \$600. Mme. Carreno, assisted by Signor Tagliapietra, gave a concert at Queen's Hall, on the 3d, to a good house. Whitmore & Clark's Minstrels drew the usual crowds at Theatre Royal on the 3d, 4th and 5th. Gus Williams, although supported by a good company, drew only fair houses to the Academy on same dates. W. P. Beauchamp, assisted by local talent, gave a concert on the 7th to a crowded house.

F. J. B.

PITTSBURG, Pa., February 6.—The Miles Juvenile Opera Company closed their engagement at Library Hall to-day, and, although the weather was unfavorable during their stay, they did very fair business.

F. HOWLAND.

QUEBEC, February 11.—A chamber concert was given yesterday by the Haydn Septet on the occasion of the inauguration of their new music hall, No. 4 St. André street. The Earl of Dufferin is the patron of the Septet, and the honorary and corresponding members are Don Rafael Ferraz, the Spanish Minister Plenipotentiary; Count Premio-Real, the Spanish Consul General; Don Ernesto Crenas, Secretary of the Spanish Embassy, and Stephenson Russell. The director and president is E. Glackmeyer; the active members, are Alfred Paré, C. Duquet, N. Le Vasseur, E. Gauvreau, J. A. Defoy, A. Lavigne, and F. Gauvreau, and the adjunct members are L. N. Dufresne and J. E. Prince. The concert was very successful. The programme was as follows: Over-

ture, "Le Dieu des Génies" (Weber), Haydn Septet; serenade (Rossini), Mlle. Le Vasseur and Mr. d'Eschambault; a, Prayer (Kraft); b, Ménéuet (Valensin), quintet; "Le Lac," a romance (Niedermeyer), Mlle. Le Vasseur, with violin and organ obligato; c, "Cantabile" (Schuloff); d, "Dance of Dryads" (Kowalski), Mlle. Paré; "Air Varié" (Faulconnier), sextet; romance, "Les myrtes sont flétris" (Faure), M. d'Eschambault; first movement of the Symphonie No. 1 en do (Haydn), Haydn Septet. The annual concert of a new organization, called the "Choral Society," took place on the 9th inst., under the conductorship of F. A. Self, the organist of St. Mathew's Church. So far as the performance of the music was concerned, it was a success; but I am sorry to hear that the society, which began under such distinguished patronage and fair prospects, has terminated its career abruptly.

R. M.

QUINCY, Ill., February 12.—Leavitt's Grand English Burlesque Opera Company produced the opera of "Carmen" at the Opera House, on February 9th, to a large audience. They gave a wretched performance. There was some talk of having the Strakosch & Hess Opera Company here on Monday night, but the manager of the Opera House has had to give up the idea entirely on account of not being able to assure them a large enough house.

J. D. A.

RICHMOND, Va., February 14.—At Mozart Hall, on the 10th inst., the two act opera, "The Doctor of Alcantara," by Friedrich-Eichberg adaption, was presented by the Mozart Association troupe, with Pierre Bernard as *Doctor Paracelsus*, E. W. Hoff as *Carlos*, and Mrs. Bernard as *Ines*, the rest of the cast being filled by the amateur members. The building was packed to its utmost capacity, and the performance was all that could be desired. On the 11th the Bernard-Listeman Concert Company appeared in one of its pleasing and refined concerts before a small audience. Owing to a misunderstanding of the committee managing the "Star Course of Entertainments," the company was announced only a day or two before the concert. Charles H. Kushin, agent of D'Oyly Carte's company, was in the city on the 11th arranging for the "Pirates of Penzance," on the 17th, 18th and 19th. The dates of the Strakosch Opera Company will not be filled. Fred. Ch. Hahr will give a piano recital of classic music at the music store of Ramos & Moses, on the 18th; the programme will consist of selections from Beethoven, Mendelssohn, Chopin, Brahms and Greig.

B.

SAVANNAH, Ga., February 5.—The "Pirates of Penzance" was presented Wednesday and Thursday evenings, to large audiences, and every one seemed to enjoy the performance. Rumor says that a new \$10,000 organ will soon be placed in our cathedral, but it is not rumored who will play it. Sternberg, Wilhelmj, and Fritsch are advertised for Friday and Saturday of next week, and we expect a rare treat.

MAX.

TROIS RIVIÈRES, P. Q., February 7.—Musical events succeeded each other rapidly here, but of course they are of little importance in comparison with those in the great musical centres. Our local journals announce that Mlle. Louisa Morrison Fizez will give a concert on the 16th inst. and it is said that her accompanist will be Mlle. Desnoyers, an excellent pianiste, of Montreal. Mlle. Fizez has a fine voice and is an accomplished singer. The concert, of which I spoke in my last letter, has failed entirely for want of proper co-operation. The disturbance which certain persons created in the St. Cecilia Society is at an end, and the performances of the organization are to be produced on a larger scale, the ecclesiastical authorities having taken steps to form a new society, to be known as the Musical Union of Trois Rivières, with St. Cecilia as patron. This society will have a brass band, a string orchestra and a male chorus of eighty voices, with a female chorus of thirty voices when necessary. Although forming part of the Musical Union, the St. Cecilia's Society will continue to be an organization by itself. Officers of the Union will, I believe, be chosen within a few days. This morning a solemn requiem Mass was celebrated for the repose of the soul of Lieutenant Governor Letellier, of the Province of Quebec.

ALPHONSE.

• Pipe Organ Trade.

FRIDAY is said to be an unlucky day, yet, nevertheless, Jardine & Son obtained three orders last Friday for various sized instruments. The first one is for St. David's new church, Mauch Chunk, and is to have two manuals, ten registers to be on the great organ, one of 16 feet, five of 8 feet, and four mutation stops. The swell organ also is to have ten registers, and the pedal organ two stops of 16 feet—the usual accessory registers, couplers, &c., to be included. The second instrument is for the chapel of the same church, and is to have only one manual and a 16 foot pedal bass. It will be of a new and beautiful design, Mr. Jardine being an artist as well as a musician, mechanic, inventor, &c. The third instrument (the last, but not least), is a grand orchestral organ for Koster & Bial's Concert Hall. It will surpass the one that was in the hall some months ago, and will take four months to build. It will be opened by a grand concert. Such an instrument will be a feature in the hall, and will give variety to the concerts that are nightly given at Koster & Bial's.

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Ed. Schuberth & Co., New York.

1. "Si Oiseau J'Étais".....(piano solo).....Ad. Henselt.
2. The Rat Charmer's Song.....(vocal).....Ad. Neuendorff.
3. Song of Love....."....."
4. Drinking Song....."....."

No. 1.—Of the music it is useless to speak, seeing that it is thoroughly well known to all pianists. The edition before us has been revised and fingered by William Mason, the eminent teacher and pianist of this city. He says at the top of the first page: "This edition of Henselt's celebrated étude differs from former ones solely as to the manner of writing; hence the difference in the appearance presented to the eye, although not a tone has been changed from the original." Teachers using this composition should not fail to purchase this edition, because of its fingering, its novel presentation and absolute typographical correctness.

No. 2.—This song is an excerpt from Herr Neuendorff's new opera, "The Rat Charmer of Hamelin." The melody is not original, but melodious, and when sung by a fair voice cannot fail to please. The refrain occurs a number of times in the opera; in fact, it is the chief therein. Those who desire to obtain a fresh, new song should get this. Compass, B flat below the staff to E flat (fourth space)—an eleventh.

No. 3.—A most pleasing melody with a tuneful chorus accompaniment. The music is of that character which appeals to the public on a first hearing and is well known on a second or third. The middle solo section in B major is charmingly accompanied by a tremolo for the violins, the 'cello playing in octaves with the voice. The conclusion is also effective. It will make a good selection for all kinds of entertainments. Compass of the solo, F to F—an octave.

No. 4.—Is a kind of a moderate drinking song, melodious, but lacking in joviality. It needs a good baritone voice to make it effective. It will be admired either on the concert or operatic stage. Compass, D to E—a ninth. Nos. 3 and 4 are from the same opera as No. 2. They all display the composer's knowledge and versatility, as well as his ability to write down to the public's demand and taste.

R. D. Bullock, Detroit, Mich.

How Many Sail Out That Never Sail In.....(song).....M. H. McChesney.

The dramatic element is wanting in this song, which alone could make it a success. Nevertheless, although the treatment of the words and music is more or less old fashioned, the piece is rather well written. It is by no means typographically correct. A song of this kind is scarcely likely to sell well. Compass, C sharp to E natural—a tenth.

John F. Perry & Co., Boston.

In Sylvan Shade.....(vocal value).....A. Grebeis.

A false displaying a great amount of labor, which never can yield an equal return, even by a good performance. It lacks the graceful and natural swing which every valse should possess, instead of which crudeness is everywhere perceptible. The subject matter is also too disconnected to be effective or intelligent to listeners. Compass, D flat to B flat above the staff—a thirteenth.

G. D. Russell, Boston.

1. Rita.....(song).....Tito Mattei.
2. Slumber Shore.....".....J. L. Gilbert.
3. Departed Love.....".....Auguste Mignone.
4. Recompense....."....."
5. Echos d'Une Casemate.....(piano)....."

No. 1.—A very graceful and charmingly written song, which throughout betrays the clever and accomplished musician. It is sufficiently original to be interesting; but to be made effective will require a good singer and a good accompanist. The movement is graceful. The higher class of singers should add this song to their repertoire. Compass, F to G or B flat, as preferred.

No. 2.—Simple and quaint, with a touch of melancholy. There is nothing original about the song, but it displays sentiment and good taste, besides a certain amount of knowledge. Compass, B flat to D flat—a minor tenth.

No. 3.—Is not of special interest, albeit it is written in a musicianly manner. It stands but little chance of becoming extensively used. It will please a few in a parlor gathering. Compass, C to E flat—a minor tenth.

No. 4.—Rather weak, and lacking in originality. Most of the phrases are common. It is well written, however. Compass, C to G—a twelfth.

No. 5.—This work contains eight melodic studies for the piano, a glance at which is sufficient to show that the composer is a good musician, and knows how to present his ideas in an attractive and clear form. No. 1, "L'Ambition," allegro vivo, B flat minor and major, pleasing enough to appeal to average pianists, forming good practice and yet not difficult. No. 2, "L'Inconstance," allegro moderato, F minor, is gracefully conceived, and well expresses the title. To play it well requires delicacy. No. 3, "L'Inquiétude," allegro appassionato, G sharp minor, shows the composer's skill, but interests more on account of the presentation of the ideas than their great beauty or value. Still, the title is well chosen. No. 4, "Le Desir," andante cantabile, D flat and A flat majors, displays refined taste and a melodic gift. It is one of the most pleasing in the set. No. 5, "L'Ennui,"

allegro agitato, G sharp minor and E major, exhibits knowledge, but will scarcely interest so much as some of the rest. The middle section might be improved in notation and melodic interest. No. 6, "La Joie," allegro ma grazioso, F major, rather belies its title, for the music expresses joy tinged with a good deal of sadness. It is nicely written, however, and will prove of interest to those of cultivated taste. No. 7, "La Tristesse," andante affettuoso, G sharp minor (again), is one of the best numbers. The periods are well rounded and of an expressive sadness. To do this piece justice it must be played with refinement and tenderness. No. 8, "La Tranquillité," andante sostenuto, E flat major, will, perhaps, be as great a favorite as any in the set, for it is easy to execute and the melody, in a certain degree, beautiful. The whole of the eight numbers show much more than common talent, and can be unreservedly recommended to teachers and scholars in search of good music—not too classical.

F. W. Helmick, Cincinnati.

1. Maudie Dear.....(song and chorus).....Gussie L. Davis.
2. Don't Forget My Golden Crown....."....."
3. Chatawa, March Militaire.....(piano).....Adolph Pfedner.
4. Pure Love.....".....H. D. Sofge.

No. 1.—A fair popular melody, with a badly harmonized chorus.

No. 2.—Perhaps will take with a certain class of people better than No. 1, but, as music, is not even so good—melody or chorus.

No. 3.—An ordinary march, not very effective or interesting, but which will perhaps find some admirers.

No. 4.—A fair piece after the Brindley Richards order of "Warblings at Eve." It will have a fair sale, although the title page is ridiculous enough.

ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

....L. C. Josephs, organist of St. James' Church, Buffalo, was given a farewell reception about a week ago by the pastor and members of that church. Mr. Josephs received a goodly number of presents. He is going to Boston to study his art further.

....Joseph Mischka has resigned his position as organist and director at the Temple Beth Zion, Buffalo, in order that he may be able to devote more time to the music of St. Paul's Cathedral of that city. It is reported that Mr. Brewster will take charge of the music at the Temple for the present. Mr. Brewster and Mr. Kaffenberger are two of the best organists in Buffalo.

....It is said that an Iowa clergyman regulates his marriage fees by weight, the rate being four cents per pound for the groom and two for the bride. It might be well for organists engaged to play at weddings to also make a new arrangement. They might charge according to the number of notes played, or so much per minute, or give their services for a certain percentage of the entire sum the bride and bridegroom's outfit cost. No end of novel arrangements might be introduced to make the service more profitable to those taking a professional part in it, in place of the old, stereotyped plan of asking a fixed sum. The stranger the mode decided upon the more custom would doubtless be brought to the churches pursuing this unusual course. Let us have variety!

....There has lately been considerable music, not of the right kind, on account of trouble between members of the choir of a Presbyterian church in a Western city. As the choir was made up of amateurs, some of the church people became dissatisfied and wanted a new choir of trained voices, which was to be paid for its services. Accordingly, the members of the choir were notified that their services were no longer needed, and arrangements were made to secure the new choir. But when the following Sunday came, the organist who had played with the old choir refused to furnish any music unless it was taken back, and it was finally found necessary to hunt up the members of the old choir, take them back and apologize for having "bounced" them, before the services could go on.

....The organ tone is solemn and never passionate. Its softest notes may impress equally with its loudest roar, but there is no sensuous feeling awakened in the mind of the hearer. The pipes seem to be as incapable of emotion as marble. The use of the swell really gives a semblance only of expression, for the fixed tones of the pipes never alter. It is this unchangeable severity which so admirably adapts the organ for use on solemn (aside from purely religious) occasions. Of course, in the hands of a really great player, whose gifts are more than mechanical, the organ may be made to assume a tenderness and wealth of expression which is not natural to it; but the performer capable of drawing this from the instrument is rarely met with. Mechanical excellence abounds in organists, but little inspiration. Between labor and genius a great gulf exists.

....As certain books are prohibited from being read in Roman Catholic families, similarly the performance of certain flippant masses by certain composers should be condemned. In no other service is music of a lighter character so persistently rendered as in Roman Catholic churches—

music which has not only no religious feeling or power, but which is devoid of musical merit. Whatever may be urged against the old style of English anthem, as sometimes performed in English cathedrals, its soberness and musical worth, from a technical point of view, remain unquestioned. We are more than ever inclined to take the ground that what is not correctly written lacks the first requisite of merit; the second requisite being suitableness of expression. These being presupposed, invention and imagination can be dispensed with in ordinary church music, as they are of secondary importance only. A council might be effectively established, composed of priests and organists, to pass judgment upon both old and new compositions. This would result in a large amount of refuse works being cut off from the list of available selections.

...We were present some time ago at an organist's trial. The music committee which was present assumed the utmost gravity of expression for the occasion, because its like occurred once a year only—not often enough. The organist banged away at Wely's "Offertory" in G; but had not proceeded far beyond the melody in D, when it was evident that he had become hopelessly entangled. Recognizing his inability to play the piece as it was written, he scrambled about in an extemporaneous manner for a brief period, and, in order to reach a solid basis of operation, skipped the whole of the middle section of the "Offertory" and began again at the melody mentioned above, but in G this time. The crippled performance ended, one of the chief members of the music committee smiled pleasantly, and said it was a very pretty piece, but unsuitable for a church. He thought, however, the performer had given signs of much ability, and "would he now play some church music!" The organist did so, and showed neither taste nor intelligence; yet, from some unaccountable reason he received the appointment. The judges had deliberated and thought he would do, considering the small sum they had decided to offer their musical director. Such happenings are frequent.

FOREIGN NOTES.

...In all Italy at the present time there are 77 theatres representing operatic work.

...Lemmens-Sherrington has been named singing teacher at the Brussels Conservatory.

...The citizens of Cremona desire to have a new theatre on the democratic principle—no boxes.

...A Torino journal speaks with great enthusiasm of two sisters—violinists—who are creating a furor in Nice.

...The *Mefistofele*, of Naples, says that the opera company of the San Carlo Theatre, of that city, costs 214,000 francs.

...The Theatre of Cronstad, Russia, has been destroyed by fire. The family of the janitor, numbering seven persons, perished.

...A new journal has been started in Torino. Dalsain, the caricaturist of *Il Trovatore*, is the editor. It is called *La Luna* (The Moon).

...Novara, Italy, is to have a new theatre, which will be completed next year. The old Theatre Coccia will be used for the Court of Assizes.

...It is announced that Anton Rubenstein will undertake an artistic tour through Spain and Portugal after his trip through England and France.

...Dominicetti's new opera is not to be entitled "Abelard and Heloise," as formerly announced, but "L'Ereditiera," the libretto being by Zanardini.

...At the Vienna Opera House there will be given a cycle of representations of Meyerbeer's operas, as has already been done with those of Mozart.

...At the new Naples Theatre, the bright opera of Pedrotti, "Tutti in Maschera," has had a great success, some of the numbers being encored.

...The young French composer, Mons. Widor, author of the ballet "La Korrigane," is writing a comic opera in three acts, entitled "Il Capitano Laiz."

...In Oporto will be given, in the concert season, Boito's "Mefistofele." The executant will be Gargano, soprano, Signoretti, tenor, and Jorda, bass.

...Salzburg, the native city of Mozart, has had the first performance of a comic opera in three acts, entitled "The Lady of Gretna Green," the author being Baron Tschiderer.

...La Posta, of Naples, says that Signora Rubini-Scalisi and the tenor Montarini, will go to Potenza to sing in "Son-nambula," on the occasion of the visit of the King and Queen to that city.

... "Faust" is to be given at the Apollo Theatre, Rome, the singers to appear in it being Durand, soprano; Terenzi-ani, Marconi, Moriani and Cherubini. After "Faust," "Er-nani" will be given.

... "Carmen" has been put on the stage at the Bellini, Naples, with Lablanche, the tenor Deliliers, and the baritone Greco. The rehearsals at this theatre have commenced for the production of Smareglia's "Preziosa."

...The celebrated pianist, Franz Liszt, being in Rome, was received by the Pope, after which he went to dine with Baron Kendall, the German ambassador. Among the invited guests was Cardinal Hohenlohe. After dinner Liszt

played most marvelously. The pianoforte was from the new factory of Carlo Ducci, Florence.

...The Italian opera in St. Petersburg seems likely to come to an end. There is a strong feeling among the Russians in favor of substituting a national opera, and the state no longer gives that very substantial aid which in former years enabled the impresario to engage his artists regardless of expense. The new singers during the present season are Miss Kellogg and Mlle. Sembrich. The former has had a genuine success in "Semiramide," which had never been produced before in the northern capital, and her performance in "Traviata" has been equally admired.

...In the year 1879-80, the pupils receiving lessons at the Musical Lyceum, Torino, were 159, of whom 158 passed their examination satisfactorily. The schools opened were seventeen, with twelve paid professors and two gratuitous ones—the professors of harmony and composition. The result of the examinations, according to the vice president's account, was, in general, good; praise being due to the director of the institute, the renowned Carlo Pedrotti, and afterwards of the other teachers—Tassò, Moreschi, Beniamino, Ferri, Bellardi, &c.

...M. Von Dervies, a Russian whose revenues are as inexhaustible as those of the personages described in the "Thousand and One Nights," is the proprietor of the chateau of Valrose at Nice, France, a residence which cost him \$800,000. He keeps there an orchestra of fifty musicians, to whom he pays \$40,000 a year. Besides, there are heard at his chateau, from time to time, all the great singers, who, it is needless to say, do not open their mouths for nothing.

...Paloschi's "Almanacco Musicale" is a work of much interest. It is original in design and well arranged. A very agreeable surprise is found in this book, where, for every month, a new piece is presented. There are melodies by Schubert, Weber and Marchetti; fragments of "Mefistofele," by Boito, and compositions of Ponchielli, Rinaldi, Pergolesi and others. It is published by Ricordi, Milan.

...The *Teatro Illustrato* says that the inhabitants of Colonia had recently a peculiar concert. All the bells of the Duomo, comprising the famous bell of the emperor, were sounded together. The experiment was made in order to hear whether the new bell, called the *Tre Re*, accorded with the others. The result was satisfactory, for the committee found the sound of the new bell pure and agreeable.

...The committee for the erection of the statues of Bellini and Verdi, to be placed in the vestibule of the Scala Theatre, near those of Rossini and Donizetti, has concluded that the sum necessary for Verdi's statue is sufficient, but has found it necessary to open again the subscription list for Bellini's monument, only 3,000 fr. having been collected for it up to the present time.

...At Crema, Italy, in two weeks, four representations of "Saffo" were given, with three baritones, neither of whom has been able to play his rôle acceptably. Therefore the impresario, not knowing where to turn, has given in his resignation. The new impresario has selected another repertoire, and, this not including "Traviata," the young prima donna Marina Locatelli has broken her contract.

...It is announced that during the coming industrial exposition in Milan the orchestra of Parma will probably make a tour to that city at an expense of 15,000 francs. The orchestra is composed of 100 professors, comprising the master conductors Bosoni, Rossi, Bacci, Ferrarini, Usiglio, &c., and their stay in Milan will be seven days.

...Gomez had, some time ago, the most flattering reception at the Teatro Coccia, Novara, where he had gone to see the representation of his "Salvatore Rosa." On his appearance in one of the boxes, hearty applause forced the composer to present himself several times before the audience, with the artists and conductor.

...The *Epoch*, Genoa, says that the rehearsals of Bottesini's "Ero e Leandro," which were being held at the Politeama, under the direction of the composer, have been suspended for the time being, Bottesini having had to leave Genoa. The management, in the meantime, will present "La Dolce Voluttà."

...The musical part of the Milan Exposition will be exceedingly interesting because of the wealth of autographs and rare books. Among the autographs that will be exhibited is the first sketch of Bellini's opera, "Il Pirata," a precious memento preserved by the husband of a celebrated singer.

...Tunis has Italian opera. The impresario is the baritone Gaspare Vinci, of Naples. All the company has been engaged at Naples, and the works selected for performance are: "Faust," "Ernani," "Son-nambula" and "Educazione."

BRIEF PERSONAL MENTION.

BULOW.—Hans von Bulow, musical director at Meiningen, imitating this colleague Chronyck's example, intends to arrange a tour with his entire orchestra, beginning with Bavaria.

CAPOUL.—Capoul appeared on the 23d ult. at a concert at the Paris Cerque d'Hiver. He sang an aria from Armida and a romance by Delprat. He had a most cordial recep-

tion, and his return to the stage was hailed with delight by the Paris press.

GRISTINGER.—Marie Geistinger has signed an agreement with Manager G. Amberg to perform next season in London for forty nights.

HAASE.—Frederick Haase has completed arrangements to make a tour through America. Adolph Neuendorff will be the manager, and the performances, which will begin on October 16, will comprise 112 nights, ending May 1st, 1882.

HEILBRON.—Marie Heilbron, the prima donna, was married on the 3d inst. to Charles Felix Edmond de la Panouse, lieutenant of marine, chevalier of the Legion of Honor, son of the late Charles Armand Anatole, Count of Panouse, and of the late Mme. Delphine Marie Calixte de Rougee.

MILLS.—S. B. Mills, the well known pianist, is preparing to make a professional trip to California, together with the New York Philharmonic Club.

NEUENDORFF.—Adolph Neuendorff's new opera "Der Rattenfänger von Hameln," will likely prove very successful when the promised English version is presented to the public.

NILSSON.—Nilsson has promised to appear next season in Paris in the principal rôle "Salome" in Massenet's new opera "Herodiade," which she is to create.

PATTI.—Adelina Patti is fortunate. A diadem worth 80,000 francs has been given to her by Mme. Marie Blanc.

ROZE.—Marie Roze is said to compliment American critics. It is supposed that the compliment is intended for those who compliment her.

RUBINSTEIN.—Anton Rubinstein has begun the first of his four tours—Spain; afterwards he goes to Portugal, then to England, and lastly to France.

TOURNIE.—Tournie, the tenor of the Ambre opera troupe in New Orleans, seems to be making a great success there.

VERDI.—Verdi is reported to be busily engaged on his opera "Otello." It is to be first given at Vienna, Frau Martena taking the part of "Desdemona."

The May Musical Festival.

THE coming May Festival will be one of the most important musical events that has ever taken place in New York. Although not on anything like the vast scale of the Handel festivals held at the Crystal Palace, London, it will, nevertheless, stand in the place of one of them. The preparations for this festival are being pushed forward in the most vigorous manner. It will be under the direction of Dr. Damrosch, as is well known, and will be held in the new armory of the Seventh Regiment. The festival chorus, numbering some 1,200 voices or more, includes the Oratorio Society. This chorus is rehearsing, in sections, twice a week, and is personally instructed by Dr. Damrosch, in conjunction with his five assistant conductors. If the enthusiasm of the members of the chorus is to be accepted as a guarantee of the success of the festival, the highest hopes can be entertained of the excellence of the performances. The affair promises to heap so much glory upon all those concerned in it, that labor and time are considered of only secondary importance.

The second rehearsal of the combined six choral sections is to be held in the great hall of the Cooper Union, on next Wednesday evening, the 16th inst. The 1,200 singers are expected to be present. The works to be rehearsed are Handel's Dettingen "Te Deum" and Rubinstein's "Tower of Babel," Berlioz's grand Requiem Mass is being rehearsed by the separate detachments. The immensity of this composition is well known to musicians who have had an opportunity to peruse the score. That the effect will be something astonishing is to be expected if the performance be at all adequate to the demands of the work, which is pretty certain to be the case. And not only with regard to the interpretation of this work, but of them all the same hopes may be entertained.

With regard to the size of the orchestra, something definite can now be said. It will number over 250 instruments. The proportions are likely to be as follows: 80 violins (first and second), 40 violas, 30 violoncellos, 20 contrabasses, a triplet set of flutes (6), a double set of oboes (4), a pair of English horns, a double set of clarinets (4), a quadruple set of bassoons (8), no less than 12 French horns, 16 trumpets, 16 trombones, 4 tubas, 10 tympani, and 3 harps, as well as other instruments. Such a body of trained musicians will produce an effect worthy of an attention never before paid to orchestration in this city.

In addition to the grand festival chorus, mentioned above, of 1,200 singers, an extra attraction has been added in the shape of the formation of another choral force. This is to consist of about 1,000 young ladies and 700 boys—the latter got together from our various church choirs. This special body of singers will render several interesting, but less extended, works at some of the afternoon concerts.

The number of performances altogether will be seven—four to be given on the evenings and three on the afternoons of the festival week. Besides the large choral works already designated (the Dettingen "Te Deum," "The Ninth Symphony," "The Tower of Babel," "The Grand Requiem Mass," &c.) and shorter vocal compositions, the various programmes will also embrace purely orchestral works, as

well as solos, duets, trios and ensemble pieces. Many of the principal solo singers have been already engaged; others will shortly be added to the list. The principal soprano singer has not yet been secured, according to all accounts. Those singers already arranged with are the following: Annie Louise Cary, Emily Winant, Campanini, Henschel, Whitney, Remmert and Tower.

The commodious and extensive drill room of the Seventh Regiment armory, in which the festival will be held, is exceedingly well adapted for the purpose. About 10,000 seats will be provided in the auditorium, which includes 150 private boxes, to be made to seat four or five persons each. At the back of the large stage, whereon will be seated the members of the orchestra and chorus, at a trifling elevation, a Roosevelt organ is to be erected. That in the Church of St. Vincent Ferrer has been kindly loaned for the occasion by the Paulist Fathers, who have thus exhibited a highly commendable interest in the success of the gigantic undertaking. This organ has three manuals (compass CC to A³, 58 notes), and a pedal keyboard of 27 notes (CCC to D). In the great organ are the following registers: Double open diapason and double gemshorn, both of 16 ft. (the latter, however, only running to tenor C); open diapason, violin, melodia and trumpet, all of 8 ft.; flute, principal and clarion, all of 4 ft.; wald flute, 2 ft.; mixture, 4 ranks, and cornet, 4 and 5 ranks. The swell organ includes the after-mentioned stops: Bourdon, 16 ft.; rohr flute, keraulophon, corneopon, oboe, open diapason, and vox humana, all of 8 ft.; flute traverse and principal, 4 ft.; mixture, 4 ranks, besides a tremulant. The choir manual has the following stops: Doppel flute, gamba, dolce, concert flute and clarionet, all of 8 ft.; viol d'amour and rohr flute, 4 ft., and piccolo, 2 ft. The pedal organ contains the following registers: Open diapason, 32 ft.; double open diapason, double gamba, bourdon and bombard, all of 16 ft.; tuba and violoncello, 8 ft. The couplers are swell to great, solo to great, great to pedal and swell to pedal. The combination pedals are "Tutti Pedal," to bring out all the great manual registers; swell organ, pedal organ, great to pedal, and swell to great coupler; also pedal to throw off loud stops, as well as piano pedal and bellows signal. The double open diapason (32 ft.) of the pedal organ is a remarkable feature in this instrument. The measurements for it were kindly furnished by Herr Haas, the celebrated organ builder of Switzerland. His organs in Lucerne and Berne contain the finest stops of this size in Europe. The interior of the organ is so arranged that all parts of the mechanism are easy of access. The space occupied is 32 ft. across the front, 18 ft. deep and nearly 40 ft. high. These dimensions give some idea of the size of the instrument. There are some interesting applications of tubular action in the swell and pedal organs. The pneumatic lever is applied to the great organ and its couplers, rendering the touch—even with all the manuals coupled—as light as that of a piano. The full organ is powerful and brilliant, but not harsh, and each register maintains a decided and individual character of tone. The instrument is, in fact, a monument of artistic skill, and does the highest credit to the well known builder.

The subscription tickets, with reserved seats for all the festival concerts, as well as private boxes, single reserved seats and admission tickets, will be offered for sale at reasonable prices at a date soon to be announced. The festival cannot but be a grand success, both artistically and financially.

Obituary.

L. H. SOUTHARD, MUS. DOC.

THE death of Dr. L. H. Southard, the organist of the First Baptist Church, of Augusta, Ga., and for several years director of the Augusta Choral Union, is announced. He was buried on January 30 from the First Baptist Church, and the funeral services were very affecting. The St. Cecilia Club, under the direction of Professor Willard, furnished the music, some of which was of Dr. Southard's own composition. The Rev. W. W. Landrum and the Rev. Dr. Robert Irvine were the officiating clergymen. The pall bearers were the Southard Quartet and members of the First Baptist Church Choir. The services at the grave were according to Masonic rites, Dr. Southard being a member of one of the oldest lodges in the State. Dr. Southard was born in Sharon, Vt., February 4, 1827, but he spent his youth in Nantucket, where his father was a physician, and in Boston. He began the study of music early in life, and received the greater part of his musical education in Italy. His literary education was received at Princeton College, and Harvard University conferred upon him the degree of Doctor of Music. In 1857 he settled in Norfolk, Va., where he remained until 1860, when he returned to Boston. He was connected for several years with the New England Conservatory of Music, in Boston, as instructor, and was for three years director of the Peabody Institute at Baltimore. This appointment was then the most important musical festival in the United States. He again returned to Boston in 1871 and took an active part in the World's Peace Jubilee, in 1872, as director of a large number of the singers. He was also director of the Chelsea Choral Society, which numbered 500 members. In 1876 Dr. Southard took up his residence in Augusta. He was organist of the first Presbyterian Church during the remainder of his life, with the exception of eighteen months before his

death, when he was organist of the First Baptist Church. Dr. Southard was a musical composer of great merit. Nearly all of his organ solos were improvised, and he published about one hundred compositions, which were mainly sacred music. He also issued a work on "Thorough Bass and Harmony," a book on the cultivation of the voice, entitled a "Standard Singing School," and a collection of hymn tunes and anthems of his own composition or arrangement, called "The Offering." He has left many compositions in manuscript. Dr. Southard was a master of the organ, and was especially noted for his success in cultivating soprano voices. He was a literary man as well as a musician, and was proficient in the principal living and dead languages.

New York Church Music.

NO. I.—ST. PAUL'S P. E. CHAPEL.

IT is conceded that people go to church for various reasons. Some persons have absolute faith in certain doctrines, and go where they are set forth under the special form believed in; others, half doubting and half believing, become members of a church because it appears to be almost a requisite for good citizens so to do; while a third class frequent different places of worship with the spirit of a roamer, having little or no faith in any outward form or ceremonial, but being attracted to them on other than religious grounds.

Naturally enough, these three general classes have distinct views concerning everything which appertains to the service of the church, and in nothing, perhaps, so much as the musical part of it. The first class, coming under the head of devotees, naturally look upon church music with jealous eyes, and would make it, if possible, as much an act of adoration as prayer, restricting the selections to those of simple, severe, and thoroughly ecclesiastical forms. The second class, whose thoughts and ideas are less trammelled, prefer a large mixture of cheerful with grave strains, subscribing to the assertion that there exists no reason why the devil should have all the best tunes. The third class, considering church musical performances in the light of concert exhibitions rather than as purely songs of praise and supplication addressed to the "Great Being," prefer to hear music that is effective, showy and brilliant, without attributing due value to a proper devotional setting of the words.

But what causes church music to lack an absolute standard, although there are certain established canons of taste, is the difference of opinion exhibited on the same topic when an appeal is made to a dozen so called experts or judges. Music, with all its boasted scientific laws, is largely imaginative, and what is believed to be suitable by one musician, even if correctly expressed, is by another, from an æsthetic standpoint, wholly disapproved of. An approximation to beauty and truth is, therefore, all that can be hoped for in matters dependent so much upon taste, culture and general intelligence, which qualities, in a great degree, manifest themselves in the interpretation of the music selected for and performed during a church service.

To review the musical performance which accompanies an act of worship in the same critical spirit as a concert, is perhaps to be censured; but impersonal observations on characteristics exhibited by various organists and singers in the discharge of duties assigned to them, cannot be viewed in as repugnant a light as might otherwise be the case. On this basis, therefore, will the series of articles planned be written.

The Protestant Episcopal Church service (not ritualistic) can truly be considered one of the most satisfying of all religious ceremonials. It is neither too full of mysticism and formality (as is the Roman Catholic service) nor yet too simple to be unimpressive (as is the United Presbyterian form). It is acknowledged to be a happy medium, even by Deists and Atheists, who, of course, fail to see the necessity for any public religious demonstration whatsoever. Religious belief being purely a matter of individual conviction, cannot rightly be challenged, and, when challenged, is never explained to the satisfaction of those holding opposite tenets or to those who have no regard for any views held by Christians. But with music it is different, for in whatever service it is employed the laws of taste and appropriateness governing it remain always the same. Certain words require a certain musical expression, general perhaps, but still of a like character. A "Te Deum" manifestly requires different musical treatment to a "De Profundis," but both are capable of a remarkable variety of settings, all, however, based upon the same general ideas, and showing similar taste and judgment.

Some persons hold that a true and expressive interpretation of the "ritual," with its mysterious symbolism, can only proceed from a believer and communicant; but this is not always the case. Many organists have a childlike faith in all that goes to form the creed they profess to live up to, yet fail in inspiration when conducting a service, which becomes in their hands spiritless and monotonous. Other organists, endowed with a deeper musical gift than unquestioning belief, impart to everything performed the exact expression and effect needed. They have naturally the intuition and insight of what is appropriate in every situation, which practice alone ever fails to give. Of course, this is aside from purely mechanical execution and skill.

In judging of the excellence of the musical part of a church service, one of the principal points to be taken into consideration is the quality of the voices which the organist has at his command. Even where good salaries are offered good

singers are not always to be had. How much less, then, are they obtainable when a church is either cramped for funds or displays no desire to make any serious outlay for the engagement of superior musicians? Viewing the matter in this light it is not easy to give a just and accurate opinion or estimate of a choir that has been heard once only, and then perhaps under grave difficulties. It is better, under such circumstances, to err on the side of leniency than to speak unwisely and thoughtlessly of what may be creditable, if the existing conditions were known. Impediments of some kind accompany every effort, and an impartial critic takes these into consideration before pronouncing judgment. It need only be said here that we desire to be an impartial critic—or rather an unprejudiced reporter.

Having written thus lengthily upon general matters closely related to all church services, few words are required to state the impressions received at the service last Sunday in St. Paul's P. E. Chapel. It was manifest at the opening voluntary that the organist did not think of display, but sought to prepare the minds of the assembled worshippers for the service to follow. Throughout this service the same feeling of moderation was exhibited. Yet, although thoroughly in consonance with the spirit of the music and the sacredness of the place, one could not but be impressed by the lack of life and variety. The "Venite" was not a model of precise chanting. It was sung rather tamely and lacked variation. The chorus was not always in tune or time, and it seemed unevenly balanced. The organist may not be to blame for this, as it is not exactly a matter of taste. The ending of the "Gloria" seemed to be too slow. The same fault was apparent in the "Gloria" at the end of the psalm. It was two "draggy" even for devotion's sake. With the exception of the reed stops, which are worn a trifle harsh, the organ has a good body of tone—solid and harmonious.

The "Te Deum" was chanted, but had various changes. For this grand hymn of praise the rendering was too tame. The lack of balance between the parts was again evident in choral passages, but the soli parts were nicely sung. The solo soprano displayed a good leading voice, but of somewhat peculiar quality. The verses delivered without accompaniment went well, and gave variety to the interpretation. Some of the registration changes were not skillfully accomplished. To sum up: The "Te Deum" was rendered throughout in a religious manner, but rather soothed than inspired. This is not what such words are intended to effect.

The "Jubilate" seemed to lack breadth and vigor. Such expressions lose all significance when tamely sung. More color and heartiness were needed. In fact, joy was absent, and this emotion is part and parcel of the words.

The first hymn tune was given out with taste. The first half of the second verse was sung by the voices alone. This produces an agreeable effect when the means are judiciously employed. The singing might have been more expressive; but to obtain from a mixed choir all that we would like is a matter of very great difficulty. Precision in chanting and even in singing hymns is rarely found to be a prominent feature of average quartets, much less among average choruses. The fifth verse, sung without organ, was fair, but weak. A good word should be said for the basses, for they sang well.

The "Kyrie" was sung instead of being recited. The organ was obliged to drag the voices along, and the intended effect was lost. Some of the repetitions were decidedly flat. It is no doubt very difficult to obtain the required expression from a promiscuous choir, considering that it is oftener absent than present. The effect produced by some members of the congregation singing the melody two octaves below the soprano was naturally unpleasant. It may be devotional in one sense, but it is in no sense musical or harmonious. The organ accompaniment was monotonous rather than varied; but the organist had to make a desperate effort at the beginning of every response to induce his choir to start in tune, because it persistently ended flat. These responses were sung worse than any other part of the service—they were inexpressive and false with regard to intonation. The frequent repetition of the same passage had much to do with this.

The second hymn, "Awake, my soul, stretch every nerve!" was sung more satisfactorily than any of the other music. There was greater vigor and life exhibited; but the effect would have been still better if greater precision had been obtained. Syncopation and anticipation are admirable in their place when well planned, but not otherwise. A commendable feature in both the hymns was the absence of interludes. Unless the organist is an excellent musician, gifted with some imagination, interludes are generally most painful to listen to. They seldom have any connection with the tune, and they betray an alarming ignorance of the elementary rules of harmony and modulation, besides exhibiting an intolerable sameness. Interludes show the musician more than is usually supposed, and they are seldom skillfully conceived and managed.

In a word, the service was satisfactory from a religious point of view, which is very frequently not the case. All show was avoided, and this was very commendable. But life, varied expression, vigor and effectiveness, all needed to be displayed in a greater degree. Limited as is the music rendered at such a service, more can be done with it than most people believe possible. To do this, of course, requires exceptional gifts.

Dramatic.

NEW YORK, SATURDAY, FEBRUARY 19, 1881.

AMERICAN DRAMATIC STAPLES.

M. DE LESSEPS has treated with well bred and sovereign contempt the outcry that has been raised by certain interested persons against the scheme of connecting the Atlantic with the Pacific through an artificial water way. M. De Lesseps is an observant Frenchman who gauged the American people thoroughly, appreciated their intelligence, and foresaw that through the noisy opposition of the few the common sense of the many would speedily shine, as the sun peers through the early mists of a summer morning. But the cool contempt he exhibited has a parallel in the tranquil indifference felt by French dramatists for the gibes of American critics.

Justly or not, the great American critic complains that the French play writer cannot conceive a drama whose interest lies apart from a violation of the canon against marital infidelity. Whenever he wanders from this text your Frenchman perpetrates a failure. Witness the "Creole," whose fate at the Union Square Theatre overtook it in ten days. Recall the monumental trumperiness, dramatically considered, of "Daniel Rochat," wherein the author endeavors to reduce an ethical lecture to five acts and a handful of undramatic situations. On the other hand, from "Article 47" to "Madeleine Morel," and through the entire list, with the exception of "Dora," or, as we know it, "Diplomacy," not one has been successful which has not revolved upon the pivot of feminine incontinence.

Still the Frenchman retaliates that the Anglo-Saxon deals in crime, while he treats only of what he euphemistically terms indiscretion. So long as the missing will, the undiscovered murder and the boldly planned abduction constitute the motive of the English and American play, the Anglo-Saxon will do well to be silent as to the want of inventiveness of the French writer who pictures an assignation on every street corner in Paris and a scandal in every household that boasts of its own furniture.

If the patent inference from the French drama is the universal unchastity of French matrons the only legitimate induction from American stage literature is that appetite of whatever kind is gratified at the muzzle of the pistol, or that the coroner's office is the fattest in fees that an American republic can confer upon a deserving cutthroat, except, perhaps, the surrogate's and the detective's.

It is possible, of course, that the American gentleman lives, studies, accumulates wealth and knowledge, and enjoys political liberty only in order to commit forgery, homicide and rapine, with greater assurance and despatch. But we question very much whether the bulk of an audience which sits through the performance of an average native drama can conscientiously affirm that its plot and incidents recall anything at all of the most striking incidents in their own experience. We do not believe that the great majority of men obtain wives by murdering the lovers of their sweethearts, or that the property divided up among the real estate owners of this commonwealth has been fraudulently diverted from its rightful possessors. Yet, if our dramatists are to be believed, the American who commits neither bigamy, murder, nor forgery, is an exception to the general rule. For apparently Americans are actuated only by the instincts of plunder and revenge, here and there made interesting by the addition of a little false sentiment and a seduction.

Let it be acknowledged as speedily as possible that our dramatic writers are patriotic enough to take their criminal heroes and their fell behavior off American soil, and prefer to situate them in the effete monarchies. Indeed, they appear to know so little of the structure of American society that they cannot conceive a stirring dramatic situation four miles away from the Vatican unless it takes place within the shadow of the Column Vendôme.

It is true, that while murder and sudden death are largely predicable of American colonies in Rome and Paris, forged wills and embezzlement are the favorite themes of the stay at home writer, who has not the effrontery to portray European life without having read a guide book. But it is nevertheless a fair division of dramaturgic labor on this side of the Atlantic that, while violence and rowdiness are made the exclusive characteristics of the American abroad, dishonesty in one of its basest shapes is the theme of the stage American's waking reflections at home.

A few weeks ago we suggested any number of native plots to expert play writers, and encouraged them to strike out a natural play of ordinary life, with a plot

gathered from surroundings they are competent to deal with. We renew our entreaties, with the assurance that the stale old devices of murder, forged wills, injured innocence and strawberry-marked arms will receive no mercy at our hands.

THE COMBINATION SYSTEM BEGINS TO WEAKEN.

THE present season has been declared by competent authorities to be the most successful, dramatically, since the war. Opening, as it did, in the heat of one of the fiercest Presidential campaigns in the history of American politics, it was not unnatural that it should suffer up to November. Even the most flourishing attractions beyond the limits of the great cities were more or less disastrously affected, but the receding wave which left them nearly stranded, returned after the contest to bear them upon a tide of almost unexampled prosperity. In the cities there was not much variation. Everything went smoothly in spite of torchlight processions, conspiracies, and recriminations. Since then, certain changes have been observed. Society has settled down upon the lees of normal pursuits. The penitential season is still in the future; the social ardor is at its height. New York and her lesser sisters are clothed and in their right minds, and most things prosper.

Yet everything is not lovely. There are indications of a break up in amusements quite as certain and, possibly, as perilous as the break up of the great ice fields of the Hudson. While some theatres and some combinations are prospering greatly, others are in despair. Why is it?

As far as the theatres are concerned, the answer is easily found. Let us take three or four theatres. Take Wallack's, for instance. "Where's the Cat" is the attraction. It is not drawing well. Business has been fair only at Wallack's, while one or two other houses have been packed. The explanation is, that Wallack depended for the support of his prestige upon "Forget Me Not." The law refused to let him play it. He forced the "School for Scandal" upon the stage as a makeshift, and tried the play now in process of representation. The piece is worthless, and Wallack is preparing for another experiment. At the Union Square Theatre the "Creole" failed to draw. Mr. Palmer knows why; THE COURIER predicted the failure of the piece from the first night, and he has been compelled to remove it. The "Danicheffs" is another makeshift, and is meeting with the public indifference that makeshifts deserve. Mr. Palmer has instructed the New York public that nothing at his theatre that is not new is worth seeing. "Olivette" at the Park was doing next to nothing; but "Olivette" at the Fifth Avenue is drawing crowds. It has created a second "Pinafore" furore, and deserves to, because it is admirably presented. At Booth's, Salvini is playing to crowded houses. At Niblo's, the "Black Venus" is equally successful. And so on through the list.

Whatever is worthy is prosperous. Whatever fails to enlist public support defaults upon an intelligible basis.

The amusement going public of New York, then, is once more in a rational and discriminating frame. Glancing at the situation in other cities and, on the road, it will be easy to discover that outside of New York the same state of things is discoverable; at all events, in the larger centres of population—the amusement ganglia of the country. And, indeed, with some modifications, on the various amusement circuits, the present season abundantly proves that puffery and wild romance have ceased to delude the playgoer into patronizing inferior performances.

Coupled with this discovery is another one, namely, that a large number of combinations have returned in fragments to the metropolis. Any number of failures on behalf of the weaker organizations would seem to indicate that popular discrimination has asserted itself with some degree of success. If fifty or sixty per cent. of the combinations now on the road should come to grief, the artists engaged in them would temporarily be the sufferers; but in the end, together with the public at large, the profession would be incalculably the gainer. The combination system is not only the present curse of the stage, but threatens to become its annihilator altogether. It grows out of the star system, which itself is a departure caused by excessive self-esteem and avarice. Before considering its effects, its causes may be dwelt upon briefly.

The day of stock companies throughout the country saw the drama in the United States at its best. The metropolis and the leading cities naturally contained the best stock actors. In those days variety was quite as much in demand as it is to-day; but the variety which the public desired was supplied by the versatility of the artist. Each actor in his time played many parts, and the title of leading man implied a pretty thorough knowledge

of dramatic literature and traditions. After a time the leading man became a star. His place in the company was speedily filled, but his repertory began to be limited. He could not play eighty or one hundred parts in a two weeks' engagement; so he selected six or eight. When he starred he was supported by the stock, whose repertory began to be limited to that of a few stars. Gradually as the system expanded the star selected one or, at the most, two parts; and while starring became easy and popular, acting gradually went out of fashion. The star demanded exorbitant rates; the manager made up for it by engaging cheaper support. A dramatic performance then included one star and a dozen sticks. The star himself began to find out that his own system was not by any means all that his fancy painted it. He had ripped the old traditions and the rent enlarged every season.

The public entered a vigorous protest against the scheme of dramatic illumination, which supplemented an electric light with a group of tallow dips, and the star speedily found that the system for which he was responsible had undermined interest in the drama. He associated one or two good players with him as support, in order that at least three parts in the cast should be well played. But this innovation told against the manager, who found, for at least two-thirds of his season, that he had to pay two or three of his highest salaried people for the privilege of walking about the streets and enjoying absolute idleness. Inferior artists were of course engaged to meet this new departure, until the stock company became a museum of curiosities, composed of actors who could not act; students of the drama who had studied nothing; leading men who led the way into barrooms principally, and leading ladies who were scarcely out of leading strings.

Obviously this state of things could not last; the star was the first to make the discovery. Dissatisfied wherever he went with the support received from the local stock, he determined to gather a company of his own around him and travel with it to the exclusion of the assistant artists of the stock theatres. Mr. Barrett was one of the first stars to realize the necessity for such coöperation, and to introduce what is now known as the combination system. It may be added here that, by absorbing more than the average share of dramatic talent and leaving other stars to pick up scraps, he has administered an effectual antidote to his own poison. But to follow history again: When the managers found themselves burdened with a serious number of stars supported by their own companies, they naturally looked round for opportunities to play their own stock companies during the engagements of stars and combinations. The towns outlying the great cities were afflicted with performances by the shockingly inferior and rejected stock companies of their metropolis. Failure on one side and success on the other taught the manager to discard his stock altogether, and make dates only for combinations. And so the present system finally excluded its predecessor.

But, since all the good actors had been secured to travel with good stars, and the stage was now left without any organization for the production of artists, the tagrag and bobtail of the profession, together with the intractable who could not be taught to act and the self-conceited amateurs who believed they had nothing to learn, found themselves reduced to painful shifts. Of the bogus managers who formed "snap" companies, taking all the risks nominally and all the proceeds actually, who came to grief at an average rate of one a day and left their companies to walk back to their respective homes, we say nothing. These are details of the melancholy past and hardly less mournful present that we pass over, in order to reach the point indicated by the introductory observations.

The effect of the combination system, in brief, has been to revolutionize the stage. The leading stars have attracted nearly all the good subordinate material, because Mr. Booth's and Mr. Jefferson's failures with inferior support have taught a lesson not easily forgotten. But a swarm of theatres has been called into existence, and a swarm of actors, so called, finds opportunity for self-exploitation. No third-class walking lady was so humble as to neglect her opportunity to star; no captain of supers could forego the invitation to head a traveling company. Good plays cost money; rot costs, ordinarily, very little. The cheap companies played rot, and played it with appropriate imbecility. No actors were being made; what there was of merit had died or had been absorbed. Consequently, a very large proportion of the combinations now or, rather, lately on the road are beneath contempt, both as to *personnel* and performance. The American public have tolerated this sort of thing for a time. After the revival of industry and prosperity through the country they were ready to accept anything and everything. Now they have settled down to criti-

cise and regulate. They have within the past month regulated several combinations out of existence as unfitted to survive. The purgative influence of common sense will leave comparatively few to tempt fate next season. The public will find itself in this dilemma: Either it must forego dramatic representation altogether, or it must rebuild its stock system by educating with proper patience a new generation of actors to take the place of those who have been slaughtered by the abominable combination system.

THE THEATRICAL ESAU AND ECCLESIASTICAL JACOB.

WHEN Steele Mackaye, after some months of patient waiting for what might possibly turn up, at length associated himself in a sort of partnership relation with Marshall G. Mallory, he made an effort to commingle the theatre and the church in harmonious relations. For, although it is denied by the Reverend Mr. Mallory's brother that the Reverend Mallory is not interested in the Madison Square Theatre, it is alleged by Mr. Mackaye, in his complaint in the Court of Common Pleas, that the Rev. George H. Mallory had been brought into the business to his (Mackaye's) detriment. What other purpose could have actuated Marshall Mallory in bringing the church into the playhouse than the detriment of the sinful player it is not easy to conjecture. But Mr. Mackaye knew the relation between his backers and their joint relation to the Protestant Episcopal Church, and must have foreseen that trouble would ensue.

In Mr. Mackaye's complaint he includes the contract made between himself and Marshall Mallory. To the devout disciples of the Rev. George H. Mallory who read this interesting document, a similarity must be apparent between the memorandum that bears the signatures of the contending parties and another one mentioned in the Book of Genesis, in which one Esau, driven thereto by the pangs of famine, did, for and in consideration of one mess of lentil pottage, "grant and convey all the right, title, interest, claim and demand whatsoever, of which he, the party of the first part, his heirs, successors, or assigns were seized or possessed, of, in and to the said birthright, to have and to hold the same in fee simple absolute, to himself, his heirs, executors and assigns," &c.

The modern conveyance of birthright binds Steele Mackaye to devote in brief his whole time, service, energy, skill, intellect, labor, both physical and intellectual, all copyrights and patents, income and royalties from any plays already written or to be written, to Marshall Mallory; it prohibits his publishing, printing, or permitting to be published or printed any play or other dramatic work; forbids his undertaking, beginning or devoting any portion of his time to the production or elaboration of any such work; or, in fact, doing anything but eat his meals and perform such necessary duties (more or less), without the consent of Marshall Mallory. The consideration given in exchange for this servitude was a salary of \$5,000 and certain contingent fees dependent upon the success of the enterprise. As these are in dispute and all sorts of charges and counter charges are being flung at the plaintiff and defendant we decline to discuss them, and merely comment upon the more apparent features of the case.

The first reflection from a perusal of the contract, published in THE COURIER three weeks ago, is that Marshall H. Mallory had conned the lesson of Jacob's conveyance with an amount of practical wisdom unexcelled by any of the patriarch's descendants in the loan offices of Chatham street. Jacob himself could not have protected his own interests, actual and prospective, more astutely than Mr. Mallory.

The second reflection is to the effect that, when he sold himself into bondage, Steele Mackaye must have been tortured with pangs of hunger unknown even to the starving Esau.

Whatever may be the legal aspect of the case, or the lawful rights of the litigants, it may be as well to observe that a document drawn up in the spirit of the Old Testament has a very awkward look in the light of the New, and that the hardest Wall street broker would hesitate to place himself on record as purchasing a slave out of his own cruel, domestic necessities. And yet the verdict of the world—at all events, of the professional world—will be that Mr. Mackaye is justly served if at the expiration of a year he finds himself bound by his own agreement to make honey for others to sip, to bear the wool for aliens to shear, and draw the plow to fertilize a stranger's acres. He has sacrificed his own dignity and lowered that of his brother professionals, and proven that a man may write an indifferently good play and see it forced to popular success without possessing even ordinary common sense.

SOCK AND BUSKIN.

.... "Hazel Kirke" continues its successful career at the Madison Square Theatre.

.... "The Mulligan Guard Nominee," at the Theatre Comique, shows no signs of weakness, and the management will continue its performance until further notice.

.... Genevieve Ward will appear at Haverly's Fifth Avenue Theatre after the Strakosch-Hess Company has finished its engagement. She has in hand a new play written by M. E. Braddon.

.... The daily entertainment at Bunnell's Museum, on Broadway, is well worth the small price of admission. The living curiosities are unique, and an hour or two may always be pleasantly occupied.

.... "Olivette," at Haverly's Fifth Avenue Theatre, has become one of the most profitable dramatic successes of the year. The nightly receipts are said to be nearly equal to those of the "Pirates of Penzance."

.... The "Galley Slave," at Haverly's Fourteenth Street Theatre, which has been drawing full houses, will give way next week to Goodwin's Froliques, who appear in their eccentricity entitled "Hobbies."

.... La Compagnie Française which collapsed under Col. Halleck, has been reorganized, with Ed. Bageard manager, and having finished successful engagements at Quebec and Montreal, will return to the States in March.

.... A very enjoyable amateur dramatic entertainment took place at the Flushing Opera House, Flushing, L. I., on Thursday evening, in aid of the Flushing Library Association. The performance was given under the auspices of the Scythia Society of Flushing, and consisted of an original four-act romantic drama from the pen of James Breath, Jr., entitled "For Honor's Sake."

.... Unusual preparations have been made at the Standard Theatre for the production this evening of the new comic opera entitled "Billie Taylor," the latest London success. It is to be brought out under the personal supervision of Charles Harris, from the Covent Garden Theatre, London, with Alfred Cellier as musical director and Ernest Neyer as conductor. The music is said to be calculated to catch the popular ear, to be full of melody, and the dialogue and action to be bright and interesting. The English journals all speak well of the opera. The Standard will be closed on Thursday and Friday for the purposes of rehearsal.

.... The building of Wallack's new theatre has been in doubt with many, but it is now settled that work will be commenced upon it so soon as the weather will allow of the ground being broken. The lease of the ground was signed by the contracting parties a few days ago. Mr. Wallack has leased property on the northeast corner of Broadway and Thirtieth street for a period of twenty-one years from the first of next May, at an annual rental of \$20,000, and will erect a building costing about \$100,000, and it is expected the new theatre will be ready for occupancy by the middle of November next at the latest. The theatre will be nearly opposite Daly's, and next to the Grand Hotel. The location is but a few steps from the Thirty-third street station of the Sixth Avenue Elevated Railroad, and in one of the most central portions of the city. It is difficult to see how a better site could have been selected.

.... Mr. Wallack, already in litigation over a new play, is likely to have another legal battle, if rumor speaks truly. Among the announcements of coming attractions at his theatre, it will be remembered, a play entitled "The World" was spoken of. It is understood that preparations for the production of this play are now going forward at Wallack's; but now comes Samuel Colville from Europe with the identical play that Wallack claims a right to in the United States. Mr. Colville also claims a right to produce "The World" in America, and more injunctions are likely to be in order the moment one or the other of these managers brings out the piece. In the meantime Genevieve Ward has been rehearsing "Forget Me Not" at the Fifth Avenue Theatre, regardless of the possibility that Wallack will endeavor to put an injunction on it whenever it appears. "Forget Me Not" is such a strong play that it is a pity the public is denied the pleasure of seeing it, simply on account of a slight unpleasantness between managers.

CORRESPONDENTS' NOTES.

AUGUSTA, Ga., February 11.—We are soon to have a new opera house in this city. The Masons have decided to remodel their temple, and they will erect in the rear of it a fine theatre with a handsome arcade entrance on Broad street. The cost of the proposed improvement will be about \$60,000. Our theatre goers have had no cause to complain of a want of amusements during the past week, and to-night Barrett will give us "Richelieu." Fred Paulding said to some friends just before leaving the city that the next time he came to Augusta he would produce a play, called "Blister." He thought it would draw better than any of his other plays.

BALTIMORE, Md., February 14.—The "Voyagers in Southern Seas" was given during the week beginning February 7, at the Academy of Music to crowded houses. The play of

itself is not noteworthy. The ballet and Mlle. Ariel are the attractions. The scenery is very fine, and as it was painted by Getz, our fellow townsman, as it were, it was doubly attractive. All things considered, it is worthy the patronage it has received. Mlle. Ariel is a clever little artiste, and does her act in a graceful manner. Milles, Bonfanti and Bossi danced in their usual artistic style. At Ford's Opera House "Needles and Pins," the latest and perhaps the best of Augustin Daly's adapted plays, was given with a strong cast. "Hobbies," at the Holliday Street Theatre, drew moderate houses only. Immense houses have greeted "Colonel Snelbaker's Majestic Consolidation," and majestic it is in every sense of the word. The performance concluded with the burlesque, "Prince Pretty Patt," in which were introduced the Nautch dancers. The Front Street Theatre had its share of public patronage. Mr. Thornton appeared in the sensational drama, "Simon Kenton," supported by a good company. In the Variety appeared Wells and Fostelle, pantomimist; Thompson Brothers, Irish specialists; Leopold and Wentworth, gymnasts; Collins Brothers, in songs and dances; Billy Kennedy and Eddie Collyer. The Dime Museum is having an untold of run. The street in front of the Museum is crowded to the car tracks every night. Mme. Viola, the bearded lady, is the latest attraction. Professor Cromwell opens with his art entertainments, February 14, at Masonic Temple.

BUFFALO, N. Y., February 11.—"The Guv'nor" will be produced at St. James Hall on the 16th, and Salvini will appear on the 17th. At the Academy of Music, Hoey and Hardie's Combination will give for one week, beginning February 14, "The Child of the State." On February 21 and 22, Buffalo Bill will play in John A. Stevens' new drama, "The Prairie Waif." Charles L. Davis will appear in "Alvin Joslyn" for four nights and at a matinee, beginning February 23.

L. N. K.

BUFFALO, February 11.—Lang and Tralles, of the Adelphi Variety Theatre, deserve credit for their treatment of the public since they assumed the management of the theatre in 1880. The theatre is one in which order is strictly enforced. Joe Lang is actor as well as manager, and when his name appears on the bills it insures crowded houses. Mr. Tralles is the treasurer and financial agent. Lang and Tralles are promising young men, and they have the best wishes of the public for their success. The Adelphi departures for January 31 are: The Specialty Trio, Jennie Reese, Irwin Bush and Chas. Reese, Fort Wayne, Ind.; Minnie Farrell, New York; Howard and Sanford, Troy, N. Y.; Dan Sully, Belle and Lillie Laverde, Bradford, Pa.; the Peasleys, Detroit, Mich.; Mulligan and Quinlan, Erie, Pa.; Melrose Sisters, Louisville, Ky. The arrivals on January 31 were: Lizzie Mulvey and Barney Fagin, Lizzie Daly, Barlow Brothers, Richardson and Young, Fernando Fleury, Harry Clark, Mrs. J. K. Vernon, Allie Wilson, John Parks, J. Z. Little, drama "Nuggets, or Lost and Won," Geo. Barr and Ray Eveleth, Chas. Saunders and Louis Robie.

L. N. K.

BROCKVILLE, Ont., February 11.—The "Alvin Joslin" Company appeared here last night before an immense audience. Over a hundred people were turned away. C. L. Davis, as Alvin Joslin, made many new friends and strengthened the good opinion which had been formed of him heretofore.

A. C. J. K.

BURLINGTON, Ia., February 11.—Haverly's Mastodon Minstrels played to a crowded house last week. The audience included many of our best people. Manager J. H. Mack is entitled to much praise for his excellent management of so large a company. We are to have Anthony & Ellis' "Uncle Tom's Cabin" to-night and to-morrow night. It will draw well. The "Galley Slave" Company and Maggie Mitchell will appear there this month. The "Humpty Dumpty" party is announced for next Monday night.

MAX.

CINCINNATI, February 13.—Another comparatively dull week for the managers of this city has passed. Baker and Farron, at the Grand Opera House, have drawn fairly large houses to see their play called "The Emigrants." Baker and Farron will be followed at the Grand by Robson and Crane, who open on the 14th in "Sharps and Flats." At Heuck's Opera House, the Rice "Evangeline" Company have given "The New Evangeline" during the week. Harry Hunter, the Lone Fisherman of this piece, has been lying seriously ill since the troupe has been here, with the typhoid fever. He was removed from his hotel to the City Hospital on Friday. Clinton Hall's Comedy Company will open at Heuck's on the 14th in the "Strategists." Baker and Farron follow Clinton Hall at Heuck's, opening on the 21st. At the Coliseum Leavitt's "Gigantics" have given a fair variety performance during the week. Charles Thornton opens at this house on the 14th in the "Headless Horseman." The drama will be preceded by an olio, introducing several well known variety stars. At the Vine Street Opera House the usual variety performance has been given. In answer to Thomas Snelbaker's application for a license to run the Vine Street Opera House, his Honor, Mayor Jacob has denied him the privilege. Snelbaker informs the public that he will give a performance Sunday afternoon and evening. License was granted Hubert Heuck, of Heuck's Opera House, upon

payment of \$500 and the condition that no drinks were to be sold during the performance. Licenses were also granted L. Ballenberg (Pike's Opera House), John Robinson (Robinson's Opera House), to the Coliseum, and to F. Schuman. Schuman is the proprietor of a beer hall on Vine street, at which place the Vienna Ladies' Orchestra is now giving performances every evening, including Sunday, and Sunday afternoon as well. This place will hold 1,500 people, and Sunday afternoon and evening it is densely packed. It is the writer's opinion that, if the city authorities would close up the beer saloons and beer halls where concerts are given on Sunday, it would do more to preserve Sunday quiet and order than this tampering with the theatres. FELIX.

CLEVELAND, Ohio, February 14.—There is little of dramatic interest to report from this city. Jane Coombs appeared at the Academy of Music in "Daniel Rochat" and the "Lady of Lyons." "Samuel of Posen" will be the attraction at the Academy during this week and Joe Jefferson is announced at the Euclid Opera House. The prospects for both are excellent. MAC.

COLUMBUS, Ohio, February 12.—McCullough played to crowded houses in "Virginius," the "Lady of Lyons" (matinée) and "Richard III.," at the Grand Opera House, on the 3d, 4th and 5th insts. McCullough is a great favorite with us, and he can always depend upon a hearty reception here. Meade & McGinley's "Deacon Crankett" gave great satisfaction on the 8th and 9th, and did a fair business. Robson and Crane are announced for the 22d and 23d. They will have large audiences. On the 5th and 7th F. S. Chanfrau as "Kit" had a good audience at the Comstock Opera House. The old *Judge* and the *Major* were well appreciated, especially by some of our own old stagers. Mrs. Chanfrau presented "East Lynne" Saturday afternoon. "My Partner" was given to good houses on the 8th and 9th. Sarah Bernhardt is announced for the 24th. GEM.

DAYTON, O., February 11.—Meade and Maginley appeared at the Music Hall on the 7th inst. in "Deacon Crankett." The weather was bad and they had a poor house. "Samuel of Posen" was given to a large audience on the 10th. The announcements are: Robson and Crane, February 21; Sarah Bernhardt, 25th; Baker and Farron, March 3; "The Child of the State," 4th and 5th; the Madison Square Company, 12th. SAM STERNBERG.

DETROIT, February 12.—The "Legion of Honor," with Sam Piercy, Louis Morrison, Forrest Robinson and Annie Graham in the cast, has been drawing very good houses at Whitney's Opera House. At the Detroit, Jos. Wheelock, Benj. Maginley and others have been playing, since Thursday evening, Habberton's "Deacon Crankett." Bartley Campbell's new play, "My Geraldine," will be given during the coming week at Whitney's, Salvini appearing on Saturday. ***

FORT WAYNE, Ind., February 11.—Baker and Farren, who were announced for the 16th, have canceled their engagement. "Hearts of Oak" is to be given on the 19th. Mr. R. L. Smith started out with his Bijou company and orchestra for a short trip, on the 10th, under the title of "Smith's Bijou Comedy Company." He will appear at Muncie on the 10th, at Cambridge City on the 11th, at Rushville on the 12th, at Shelbyville on the 14th, at Columbus, Ind., on the 15th, at Edinburg on the 16th, Frankfort on the 17th, at Crawfordsville on the 18th and at Indianapolis on the 19th. It is expected that the Bijou Theatre will be repaired by the 21st, when Mr. Smith will again assume control of it, with the best variety attractions to be had. MARK MARVIN.

INDIANAPOLIS, Ind., February 11.—The week opened with Fanny Davenport at English's Opera House, and her appearance for three nights in "Pique," "Oliver Twist," "London Assurance" and "Camille." Audiences fair, and her rendition, as usual, good. At the Grand Opera House "Hearts of Oak" and "Samuel of Posen." The latter play is written to show the peculiarities and eccentricities of a commercial traveler. It has a strong leaning towards the Hebrew commercial traveler, and pleased that part of the community. Thursday to Saturday we have Janauschek at the English Opera House. She appears in her plays, "Mother and Son," "Bleak House" and "Marie Stuart." At the Grand Opera "My Partner" is the play for the last of the week. Next week at English's Opera House "Uncle Tom's Cabin" (fourth time this season) and Charlotte Thompson. On the 25th Sarah Bernhardt. HOLMES.

MONTREAL, February 14.—"La Compagnie Française," notwithstanding the bad weather, has drawn crowded houses at Theatre Royal, for the week ending February 12. A local dramatic company gave an entertainment on the 12th at Nordheimer's Hall, for the benefit of St. Denis Institution for Deaf Mutes, and realized over \$600. The Academy of Music is closed for repairs until March 1. F. J. B.

MEMPHIS, February 9.—Lenbrie's Theatre remained closed this week, John T. Raymond having canceled his engagement. On Friday and Saturday of next week and at a Saturday matinée Bernhardt will appear in "Adrienne," "Frou Frou" and "Hernani." The prices of tickets will be \$3, \$2 and \$1. T. J. R.

PITTSBURG, Pa., February 5.—Mrs. G. C. Howard's "Uncle Tom's" Combination is due on February 7, and is to be followed on February 14 by the Harrisons in "Photos." The attractions at Harry Williams' Academy of Music the past week were the Jolly Pathfinders, the Big Quartet and the Lynn Sisters. The "Showman," Jones and Watson Consolidation, is announced for the 7th inst. The friends here of W. Collins Pearson, better known as "Billy Collins," who was for years one of Christy's minstrels in London, are talking of getting up a testimonial benefit for him at one of the theatres on the occasion of his retirement from the stage. F. HOWLAND.

POTTSVILLE, Pa., February 12.—The "Banker's Daughter" was given at the Academy of Music to a \$350 house, under the management of N. Houser. The acting of F. C. Bangs, as John Strebelow, and Anna Boyle, as Lillian, were the features of the evening. Mr. and Mrs. Chas. Walcott, who are great favorites throughout this region, came in for a full share of applause. Mitchell's "Pleasure Party" will appear February 15, and Ward and Webb's Minstrels are announced for February 22, under the management of a local organization. A. F. S.

QUINCY, Ill., February 12.—Gilmore & Miaco's "Humpty Dumpty" and Specialty Troupe will hold the boards at the Opera House, February 17. Maggie Mitchell's company comes to us February 25, in "Fanchon." I. D. A.

RICHMOND, February 14.—Lawrence Barrett appeared at the Theatre on 7th and 8th in "Richelieu" and "Yorick's Love." The building was filled each evening, and for the second performance seats were at a premium, with none in the market. Mr. Barrett was enthusiastically received. During his stay he was the guest of a prominent society and business man, and on the 8th he gave a reading before the Shakespeare Club. The selections read were Cardinal Wiseman's lecture on the genius and character of Shakespeare, and selections from "Richard III." At the conclusion of the reading our Governor (Halliday) presented Mr. Barrett with a handsome floral tribute on behalf of the club. Hermann, the Wizard, with his wonderful tricks, filled out the week to full houses. Chanfrau comes on 24th, 25th and 26th. B.

SCRANTON, Pa., February 16.—The amusements for the present season have never been surpassed in this city. The entertainments for the past week go far toward proving this. C. H. Lindsay, manager of the Academy of Music, in his efforts to secure first-class attractions, is receiving the support of our citizens, which he richly deserves. On February 7 Collier's "Banker's Daughter" Company, with the original Madison Square cast, was presented to a crowded house; on the 10th the Harrisons in "Photos," who gave the finest burlesque entertainment ever given in this city. On the 11th the Harry Miner and Pat Rooney Combination appeared in a first class variety bill to a good house. Last evening, 16th, Barlow, Wilson, Primrose and West's Mammoth Minstrels appeared. On the 17th Mr. and Mrs. McKee Rankin, in "Danites," "Deacon Crankett" and others will follow shortly. F. C. HAND.

WATERBURY, February 14.—Hill's "All the Rage" played to a small house on February 12. The following are booked: Jay Rial's Ideal "Uncle Tom's Cabin" Company, February 14; Salsbury's Troubadours, February 16; Haverly's Colored Minstrels' return visit, February 22; Mitchell's Goblins, February 23. BEVERLY.

ON THE ROAD.

Louis Aldrich and Chas. T. Parsloe in "My Partner," St. Louis, February 14, one week.

B. Macauley and Company—Philadelphia, February 14, two weeks; Baltimore, 28, one week.

Alice Oates Opera Company—Fort Wayne, February 16; Logansport, 17; Lafayette, 18 and 19; Indianapolis, 21, 22 and 23.

Rivé-King Concert Company—Lincoln, Ill., February, 14; Decatur, Ill., 15; Springfield Ill., 16; St. Louis, Mo., 17, 18 and 19.

Hyers Sisters' Comic Opera—Xenia, February 21; Middletown, 22; Hamilton, 23; Richmond, 24; Noncie, 25; Fort Wayne, 26.

M. B. Curis, in "Samuel of Posen," Cleveland, February 14, one week; Cincinnati, 21, one week; New Orleans, March 6, one week.

La Compagnie Francaise, Ed. Bageard, Manager—Ottawa, February 21; St. John, 20; Montreal, 28; Quebec, March 7; Boston, 14, one week.

Route of Herrmann—Savannah, February 17, 18 and 19; Augusta, 21; Atlanta, 22 and 23; Montgomery, Ala., 25 and 26; New Orleans, 28, for one week.

Wilhelmj-Sternberg-Fritch Concert Company—Augusta, Ga., February 14; Chattanooga, Tenn., 16; Lexington, Ky., 17; Louisville, Ky., 18 and 19; Evansville, Ind., 21; Terra Haute, Ind., 22; Springfield, Ill., 23; Jacksonville, Ill., 24. St. Louis, Mo., 25 and 26.

High Art and Mr. Raymond.

To the Editor of The Musical and Dramatic Courier:

THAT John T. Raymond has made a hit in his latest play, in spite of its title, is self evident. The throng that surrounds the box office of the Park Theatre during the day and the line that stretches out at night amply prove that the public at least is satisfied with the excellence of "Fresh, the American." Whether or not this success on the part of Messrs. Raymond and Gunter is to be accepted as indicative of a remarkably good play remarkably well acted, or as merely testimony in favor of the popularity of the piece, is to be decided according to the belief that one fosters in the intelligence of playgoers.

A young journalist who possesses a remarkably sweet tenor voice, well cultivated but not over powerful, some years ago, wrote a note to Dick Hooley asking what he would pay him to sing ballads. Hooley, always ready to add to the excellence of a minstrel company, sent over at once for the lad, and on his arrival requested him to sing whatever seemed good to him. The time was a rehearsal; the audience consisted of the excellent old time minstrel company that Hooley used to make thousands of dollars out of. The youth sang, and genuine applause greeted his efforts. Hooley was more than pleased, and a quartet was tried. The tenor's voice had hardly weight enough for such an ordeal, but Hooley immediately talked terms with him. Pending some discussion, a famous negro comedian took the youthful applicant aside, and, after giving him a few hints, cautioned him against any feeling of disappointment in case his excellent vocalism should not meet with enthusiastic applause. "I'm an older man than you are," he said, "and I have a name for being funny. You sing your best ballad in your best style, and look out for the applause. I will simply go on the stage, scratch my head and put out my tongue, and you will be buried. An audience has no intelligence. My stupid, vulgar buffoonery will prove much more than a match for your voice and your art in using it."

Thus spake a Nestor, a gentleman of more than average culture and intelligence for the minstrel stage, who had descended for a few hours a day to play the buffoon and support a family in comparatively good circumstances by doing so. One other diversion may serve to give point to what I aim to convey. The loudest and most persistent laugh in the "Crushed Tragedian," as Mr. Sothern used to play the piece, was provoked by the words: "That never came out of the legitimate." The *Crushed* alluded to a handsome watch and chain won by him in his later career as *Maximilian the Mammoth Comique*.

John T. Raymond is, perhaps, an artist. He may be inspired with the sacred flame that made a Beethoven, a Rafael or a Shakespeare, or even an Edmund Kean, a Garrick or a Siddons. If he is he has succeeded in concealing the ardor of his element under a bushel basket of more generous measure than coal dealers use. The public has seen Mr. Raymond now in three characters—that of *Col. Sellers*, the insurance agent in "Risks," and *Fresh*. The story of the "Gilded Age" as Mark Twain and Charles Dudley Warner told it together was excruciatingly funny, so funny that the impetus to mirth carried one through the dreary melodrama before one could pucker up a frown. The play that Mr. Raymond appeared in was so waddling and puerile and his own character, that in which he made the conspicuous hit of his life so preposterously unreal, so aimless and so nondescript, that reasonable human beings became pessimists at the sight of it and wondered what their fellow creatures laughed at.

Mr. Raymond metaphorically stuck his tongue out at the audience, and they were convulsed with merriment. The difference between this eminent comedian and the minstrel performer I have quoted was this: that the latter knew better and scorned his vocation.

Otherwise Mr. Raymond, in his most reckless moments, could scarcely have been prevailed upon to personate the lugubrious and impossible character which is supposed to travesty the American type under the title of *Fresh*. If straws show which way the wind blows, the title of Mr. Raymond's latest comedy is a fair indication of the ingenuity of the author, for whose previous work, "Two Nights in Rome," one ceases to feel the least respect after seeing "Forget Me Not." "Fresh" is quite worthy, all things considered, of Mr. Gunter. It may be worthy of Mr. Raymond. I still forbear to accuse him of harmony with the play. But it certainly is unworthy of any actor who styles himself a representative American comedian.

Upon one circumstance I humbly venture to congratulate the English public. It sat down unanimously upon Mr. Raymond's other play, while it cordially approved the acting of Mr. McKee Rankin and the play he took across the Atlantic. Mr. Booth met with a qualified success only. The English public is therefore not likely to be again troubled by Mr. Raymond. It is not by any means as—well, let me say as indulgent—a public as that of the United States, and cannot force laughter in the absence of humor. There is actually nothing humorous in Mr. Raymond's performance unless one chooses to accept wild and unmeaning extravagance as humor. It is not satire, for no American, not even Sam Patch or Bloodgood Cutter—in short, nobody outside a lunatic asylum—ever touched the inconsequent and irrational sphere of action which appears to be the natural element of *Fresh*. Irrationality may be amusing; this is not. Laughter

is infectious, and because one or two excitable individuals roar over the protruded tongue of the negro minstrel, the rest of the audience seem to feel bound to cackinate likewise.

But that "Fresh" will be a great popular success for a time I have not the slightest doubt. I would urge everybody to go and see it; and see it again and again, until a surfeit comes of all this wretched trash and twaddle. American taste has been debauched with trash. It has been shown how such a state of things has come about. The sooner the public becomes disgusted with this sort of comedy the better, and there is no way efficacious as to give it plenty. Therefore, I regard Messrs. Raymond and Gunter as missionaries. Let us hope that the latter will write two such "plays" a day for a twelvemonth to come; any ordinary journalist could. Let us pray that six hundred more Raymonds may spring up to play the leading parts; any healthy bootblack can. Then, when reaction follows, and the public begins to feel ashamed of itself, the mere phrase "farce-comedy" will depopulate a theatre, and if any actors are left the world of art will be the gainer.

G.

Mary Anderson's Rival.

THE Louisville *Courier-Journal*, speaking of the performance of the new dramatic star in that city, says: "The event in theatrical circles during the week has been the very successful debut of Selena G. Fetter. Last night she gave the crowning evidence of her ability in the difficult rôle of *Isabella*. It was said that if she could acquit herself creditably in this part she could hope to achieve success in almost anything. There can be no question that she so acquitted herself. In addition to her artistic success, it is gratifying to know that she has met with great pecuniary success. Macauley's Theatre has been crowded during her whole engagement. Louisville is called a cold city, but she certainly received Selena Fetter with a warmth as deep as it will prove lasting. In her native city she has received triumphs which have never been granted to any débutante before her.

As the curtain fell upon the fourth act, the applause was enthusiastic and long continued, when, the curtain being rung up, Hon. Henry Watterson led the young débutante before the footlights. Their appearance upon the stage was the signal for deafening cheering. When quiet was restored, Mr. Watterson said: "I am directed, Miss Fetter, by a number of your neighbors and friends, to deliver into your hands this token of their respect for your character, their esteem for your person and their appreciation of your talents. They instruct me to say that they have been at once gratified and surprised by the success which has attended this brave venture of yours; and, earnestly hoping and believing it to be the prelude to a brilliant career, they can not allow you to go from the midst of us without some particular expression of their sympathy and good wishes. They are proud of you, believe me, as Kentuckians know how to be proud of a noble Kentucky girl; and they give you to the world, asking, in the recognition which your genius cannot fail to command, the consideration you have a right to claim by your birth, your breeding, your virtues and your nativity. Accept, then, this slight mark of home confidence and affection, and wearing it, may it prove, like the enchanted jewel of the fabled princess, a talisman against every ill."

Miss Fetter began to reply: "Mr. Watterson," said she, "I thank you," and then turning to the audience added in ringing tones: "God bless you," and quite overcome with emotion, amid the greatest enthusiasm, retired from the stage. The casket presented by Mr. Watterson on behalf of the public contained jewels of great beauty and value. She also received privately many extra tokens from various friends.

Mardi Gras at New Orleans.

OF all American cities, New Orleans probably most commends itself to the imagination. The soft climate of the South, the warm and Creole blood, the languorous yet not depressing atmosphere, and the picturesqueness of the city combine to make it a most desirable idling place. Here only on our side of the Atlantic the Old World remains, taking her "siesta" and dreaming of the past.

Perhaps, however, the best season for a Northerner first to see this famous old town is at the carnival season of the Mardi Gras. Shrove Tuesday passes almost unheeded elsewhere on our continent; but here it is the one ecstatic day of the dreamy year. The Roman carnival scarcely equals—certainly does not surpass—in mirth and magnificence that of New Orleans. At this season the city is given over to Momus and Misrule, which is not disorder. Weeks before Mardi Gras, flaming proclamations adorn the walls of our towns and cities, vouchsafing absolution to the inhabitants from every ruler save imperial "Rex," and commanding all the transportation lines to lower their rates to loyal subjects. This order is universally obeyed, and many of the railroad lines, vowing allegiance to the royal autocrat, publish documents in furtherance of his designs. This year the Illinois Central speaks as follows in description of the imperial rites: "The pomp and display and hilarity are marvelous. The mad, wild excitement, the merry maskers and the imposing street pageant, cannot be duplicated this side of the Atlantic. At night the 'Mystick Krewe' march, 'mid clouds of flame, with their spectral triumphal tableaux car, to the music of happy applause and the wel-

come of brilliant fire exhibitions. King Rex's ball is a state reception of honor, and completes a day of mirth devoid of disturbances in general." The following is the Mardi Gras programme for the present year: Tuesday, February 22, grand military display in honor of Washington's Birthday; Thursday, February 24, illuminated street pageant of the Knights of Momus; Monday, 28th, arrival and reception of His Majesty Rex. Tuesday, March 1, Mardi Gras during the day; pageant of His Majesty, the King of the Carnival, the Phorty Phunny Phellows, the King's Own, and other kindred organizations. In the evening, illuminated street pageant of the Mystick Krewe of Komus; Friday, March 4, parade of the New Orleans fire department.

Such are the bare outlines of the carnival, which will be filled out by the magnificence of the volcano, the throbbing tropical blood, and the titful splendor proper to the celebration. As this year's display is to be especially fine, no better season could be chosen for a visit to the grand old city. Railroad fares are to be especially reduced, and among others the Illinois Central has reduced its trip tickets from Chicago and return to \$25 until March 20.

"La Princesse de Bagdad."

THE success of "La Princesse de Bagdad," M. Dumas' new play, at the Comédie Française, did not prove at the first representation to be so brilliant as the critics had judged from the rehearsal. M. Auguste Vitu, of the *Figaro*, indeed says that it is worthy of its author and of the theatre which produced it, and condemns those who condemned the play, and M. Henri de Pène, of the *Gaulois*, says: "It was only a minority of the public that got angry, and their vexation showed itself just at the most interesting places." But M. Armand Silvestre, of the *Estafette*, expresses the opinion of nearly the whole French press when he says: "The piece is a compound of the 'Arabian Nights' and the 'Morale en Action.' The general feeling was one of amazement. *Nouvady*, with his enchanted palace and his million in a casket, is closely related to *Balsamo* and *Monte Cristo*. M. Dumas has written pieces better adapted to the public taste, but none more audacious and none more astonishing." And the Paris correspondent of the *Times* says: "The evening was one of the most excited ever witnessed, especially at the Comédie Française. The chief attraction of the play was, and will remain, Mlle. Croizette, who acted with more than usual brilliancy, personifying with singular force the strange, seductive, antipathetic, giddy creature of the paradoxical author. *Febvre* and *Worms*, sacrificed in thankless and hard rôles, showed themselves to be great and earnest actors. At the fall of the curtain the house was a curious sight. Hisses and cries prevented *Febvre* from naming the author, while from the boxes and galleries thousands of hands were clapping Mlle. Croizette, for it was owing to the thorough study she had devoted to that fantastic and impossible character, her beauty and her feeling, that the piece was not an irreparable failure. It will not disappear so very soon from the boards. On the contrary, it will remain a long time, for curiosity will attract that inexhaustible crowd who do not analyze their impressions, and who will like to see the beautiful interior of the furnished house, the sumptuous chamber of the second act, the triumphant actress, the strange world that only exists in M. Dumas' brain, and which one is glad to think has no real existence to make it contagious."

....Mons. Fernis, a French organ builder, pupil of the illustrious Barker and partner of Mons. Persil, has gained a good reputation for the manner in which his instruments are constructed. He has shown himself to be a worthy successor of his master, and has substituted for electricity compressed air in order to make the organ pipes speak. He retains the pneumatic lever, but has recourse to ingenious combinations to take the place of the electric circuit. He connects the working of the suckers to the air reservoir raised and subjected to an excess of pressure by means of metallic and malleable tubes, which follow the windings of the case. He obtains an instantaneous transmission of sound by means of a comparatively simple mechanism that automatically causes the descent of the raised bellows. This mechanism consists of a piece of glove skin, which exercises the function of the second sucker. In the wooden basis of the bellows he has made a cut, two sides of which form an angle, on the top of which is fixed the end of the membrane sucker. Scarcely is the compressed air introduced into the bellows, which enlarges itself, than the membrane, raised by the same pressure of air, forces itself against the upper side of the cut and shuts the external vacuum. The introduction of air then ceases, which produces a certain reaction. Immediately, as a consequence of this reaction and by its own weight, the membrane falls again and the extended bellows begins to grow less. Nothing is simpler, as can be seen. This mechanism is adapted to the execution of the most rapid passages. It has a still more essential advantage, which is that it offers to the organist the equal of two manuals in one only. Some might ask if this method did not present the inconvenience of occasioning an excessive consumption of air and, consequently, of exacting more bellows than might be available in an ordinary organ. But even if this were so, experience will decide whether it may not be economical to give this system the preference above all those that have been adopted and used up to the present time. It may be added that Odell Brothers have a pneumatic tubular action which works in the most satisfactory manner, and is far less complicated than any other kind of action that has ever been employed in any organ in this country.

Trade Topics.

NEW YORK, SATURDAY, FEBRUARY 19, 1881.

NOTES AND ACTIONS.

-The situation at Weber's factory remains unchanged.
-T. L. Waters reports that trade is quiet in town and out of town.
-Alfred Dolge visited his mills at Brockett's Bridge on Monday last.
-Thos. Flaherty, of Boston, Mass., called on Billings & Co., this week.
-G. Robert Martin, is doing a large business in guitars of his own manufacture.
-Ernst Gabler is working his full force, and is hard pressed to fill his orders.
-P. J. Boris of Boston, musical instrument dealer, has discharged a \$2,000 mortgage.
-S. E. Converse, secretary of the Burdette Organ Company, was in the city this week.
-Stark & Co., report that orders are coming in continually, and that business is good.
-Kranich & Bach are still doing a good business with their "baby grand" and upright pianos.
-Trade in Rochester is said to be good, considering the extreme cold weather of the past month.
-A judgment for \$450 was given this week, against Louis Neher, music dealer of Philadelphia, Pa.
-Strauch Brothers say that business is exceedingly good. They have as many hands at work as their building will hold.
-J. M. Pelton reports that trade is good and he says, that he does more renting now, than before the new year opened.
-C. S. Fugeman, of the firm of Sohmer & Co., has gone South partly on business and partly for pleasure. He will return about the 1st of April.
-Lindeman & Sons are very busy, and they say they have sold twice as many pianos this year, as they sold during the corresponding period last year.
-The well known Toledo firm of Metcalf & McGregor, is now handling the Chase. The ability of these gentlemen and the excellence of the piano, handled by them, are said to be making a handsome business.
-Charles H. Jacobus, for the past six years at the head of the sheet music department, in the house of H. L. Mackie Rochester, N. Y., has severed his connection with that establishment, and is now engaged with George D. Smith.
-E. Witzman & Co., of Memphis, are doing finely with the "Weber," "Kranich & Bach" and "Gabler" pianos. They also report a good sale of Smith's American Organs. They have lately added a sheet music stock, to their business, which is going on nicely.
-"Max" writes from Savannah, Ga., under date of February 5: Wm. Ludden made a hit in his "Southern Soldier Boy." The people of this section of country cry for it. I heard General Bates tell Mr. Solomons that he would attend the funeral of Daniel F. Beatty, on or before July 1, 1881. L. and B. are bound to kill brother Daniel in this country. Ludden & Bates sold seventeen pianos and fifty-one organs this week.
-Alfred Dolge, the celebrated piano felt manufacturer of this city, intends spending the spring and most of the summer months in Europe. He will leave New York the last of February. The following are the dates and route he has laid out. March 10, Liverpool; 12, Warrington; 14, Leeds; 16, Birmingham; 18-31, London. April 4-8, Paris; 10, Verviers; 12, Brüssel; 13, Antwerpen; 15, Wesel; 17, Düsseldorf; 20, Barmen; 21-27, Hamburg; 28, Hannover; 29, Braunschweig. May 1-5, Leipzig, Thüringen; 18, Leipzig; 19-20, Dresden; 21-25, Berlin; 26-27, Hamburg; 29, Copenhagen. June 1-4, Königsberg; 5-10, St. Petersburg; 12, Breslau; 16, Reichenberg; 17, Prag; 18-22, Wien; 24, München; 26, Mailand; 28, Genua; 29, Turin. July 1, Genf; 2, Bern; 3, Zürich; 4-6, Stuttgart; 7, Nürnberg; 8, Frankfurt; 9, Köln; 10, Aachen; 11, Brüssel; 13-19, London; 20, Birmingham; 21-22, Leeds; 23, Warrington; 24, Liverpool.
-The handsome cornet, presented to Arbuckle last fall, has given such satisfaction, that it has elicited the following letter to the well known importer of the Courtois instruments:
NEW YORK, February 11, 1881.
J. Howard Foote, Esq.:
DEAR SIR—I think it is time I should thank you for your care and promptness in furnishing the superb cornet imported by you and presented to me by my friends at the American Institute last November. Mr. Courtois has brought this class of cornets to such perfection that I don't think it is possible to improve it. The absolute freedom with which it responds to the slightest action of the tongue is far beyond any cornet I have ever used. The superb, voice-like tone is wonderful, the tone is perfect and the temperament perfectly equal throughout. I cannot say enough in favor of the beautiful little cornet! You are aware that all my life the Courtois has been my favorite instrument. I have occasionally used cornets of other makers for a little while, but always had to go back to my "first love!" In my opinion there are no cornets in the world to be compared with them.
I must say the same of the Courtois trumpets which you imported for

me. They are the best trumpets I ever used. And last, though not least, I must give unqualified praise to the magnificent quartet of saxophones which you have procured for me. They are the best and hand-somest set of instruments I ever saw or heard. Now I consider my band perfect. With the addition of the saxophones, saxosaxophones and trumpets, I think my band stands unequalled in ensemble. Gratefully yours,

M. ARBUCKLE,
Conductor Ninth Regiment Band and Cornet Virtuoso,
111 East Eighteenth street, New York.

The Musical Instrument Trade in New York City.

(Continued.)

THE number of musical instrument makers whose names are recorded in the directory of 1802-3, is seven, an increase of one over 1796. There also existed at that time two music stores, one more than in 1796.

The most important names in this list, are those of John Geib & Co., "organ builders" Bowery, corner of Worth, and John and M. Paff "musical store," 127 Broadway.

There were two brothers John and Adam Geib, who were leading men for many years in the musical instrument trade of this city. They were Germans, and I have ascertained from one of their descendants that they came to New York about the year 1792. In 1802 Adam Geib was a music teacher, and had his residence at 132 Chatham street. Whether he was associated in business with his brother at this time, does not appear; but in 1805-6 the firm of John & Adam Geib, "piano-forte makers," was in existence at Mount Vernon; and in the same year John Geib & Son, "organ builders," were doing business in Corres Garden, Leonard street.

A pianoforte made by John Geib & Co. (1802-3) has fortunately been preserved to this day and is now in the possession of Billings & Co., of Fourteenth street in this city, who obtained it some years ago from a Brooklyn family of moderate circumstances. This instrument is a curiosity in its way, and exemplifies better than any combination of words possibly could do, the wonderful progress made in the art of pianoforte making in this country during the last three-quarters of a century. It is a small square instrument in a plain mahogany case, rather unelegantly made, less than a foot thick, about two and a half feet wide and five feet long. In fact in outward appearance it resembles an ordinary writing table decidedly more than a pianoforte. Its compass is only four and a half octaves, and the interior construction is of the most primitive kind. The heaviest of the bass strings is hardly a sixteenth of an inch in diameter, and consists of a steel wire with a small brass wire wrapped loosely around it. The folds of the brass wire are at least a thirty-second of an inch apart. Over the keyboard is an ivory plate with the following inscription:

JOHN GEIB & CO.,
Organ Builders and Patent Pianoforte Manufacturers,
(From London.)
Bowery Road, New York.

In 1806-7 John and Adam Geib were in Leonard street near Broadway, and John Geib & Son "organ builders" were at 95 Leonard and 35 Sugarloaf. In 1816-17 the former were established as a "music store" at 23 Maiden Lane. It may be mentioned in passing that at this time there was a bridge across Canal street at Broadway. The Geibs kept at 23 Maiden Lane for twenty years, and had for their sign a golden lyre.

In 1819-20 another of the same family, George Geib, appears as the keeper of a music store, as will be seen by the following advertisement taken from Longworth's city directory of that year:

Pianofortes, Music, and Musical Instruments and
all articles in that line, for sale by
GEORGE GEIB,
At his Patent Analytical Music School and Store,
208 Broadway.

In 1829 the firm at 23 Maiden Lane became Geib & Walker, and consisted of Adam Geib and Daniel Walker. The latter came from England in 1820, obtained a clerkship with the Geibs and subsequently married Adam's daughter. One of Daniel Walker's sons is a dealer in pianofortes in this city at the present time. Geib & Walker continued until some time between 1840 and 1846. In the latter year Daniel Walker was keeping a musical instrument store at 413 Broadway, while Wm. A. Geib was at 23 Maiden Lane. They were both in business in 1850, but the former had become associated with his brother under the firm name of J. & D. Walker.

There are still in the possession of the Walker family two diplomas of the American Institute; one dated 1838 and given to Geib & Walker for a patent tuning pin; the other dated 1845 awarded to Daniel Walker, for a semi-grand pianoforte.

John and M. Paff appear to have been importers only. It is affirmed, though I know not on what authority, in a circular issued in 1879 by the firm of Bacon & Karr, dissolved in the spring of 1880, that Michael Paff succeeded to the musical instrument business of the first John Jacob Astor. That Astor brought over some small musical instruments when he first came to this country is known to every school boy, but that he afterwards made a business of importing pianofortes will be news to a great many. This fact, however, appears by the following advertisement published January 10, 1789:

"J. Jacob Astor, at No. 81 Queen street, next door but one to the Friends' Meeting House, has for sale an assortment of pianofortes, of the newest construction, made by the best makers in London, which he will sell on reasonable terms." Michael Paff does not appear by the directories to have done business by himself, but, as shown above, in conjunction with his brother. John and M. Paff continued together until 1810 when M. Paff dropped out. John Paff continued until 1818; afterwards his name does not appear. William Dubois, a

clerk with the Paffs, began on his own account about the year 1817, and imported pianofortes. Afterwards, about 1822, the firm of Dubois & Stodart was formed. This firm continued until 1837, when it dissolved and the firms of Dubois & Bacon and Stodart, Worcester & Dunham came into existence. The Dunham here appearing was John B. Dunham who died in 1873, leaving a fortune of half a million, and whose sons failed last fall.

(To be Continued.)

A New Factory.

ONE of the most enterprising firms engaged in the manufacture of pianoforte actions is that of Wessell, Nickel & Gross, whose principal factory is situated at the corner of Tenth avenue and Forty-fifth street.

From a very small beginning, and by close application to business, this firm has rapidly grown, until it has been compelled, by the great demand made on it for goods, to add another factory to the two which it already had.

Last week a reporter of THE COURIER called at the office, where he found Mr. Nickel, who, on being informed of the object of the visit, escorted the reporter through the new factory, which is situated in Forty-fifth street, next door to the old one.

This building, which was formerly used for the manufacture of hair cloth, is built of brick. It is 100 feet deep, 25 feet wide and four stories high.

The entire first floor is to be used for a dry room; the second floor will be a stock room; the third a frame department; the fourth for covering, and the fifth for bushing.

It is the intention of the firm to have doors cut through on each floor, thus directly connecting the building with the old factory. Besides these two factories on Forty-fifth street, Wessell, Nickel & Gross have another factory in Fifty-seventh street; and notwithstanding all this they are unable to keep pace with the orders which are continually pouring in upon them.

Richmond Trade Notes.

(CORRESPONDENCE OF THE COURIER.)

RICHMOND, Va., February 14, 1881.

THE music trade is not unlike other branches of trade here, and therefore is only moving on quietly and smoothly.

Ramos & Moses report the tide as turning in favor of finer grand pianos and the "Knabe" as selling as readily now as the Place pianos sold a short while ago.

Small instruments are only moderate in sale. There is no great demand for sheet music.

Estey organs are going off well, especially the imperial style. Josiah Ryland & Co. are now carrying one of the largest stock of pianos, organs and melodeons in the South, and intend pushing and enlarging their business.

Steinway and Chickering pianos are holding their own, and the demand for Grovestein & Fuller is increasing. F. B.

Montreal Trade Notes.

(CORRESPONDENCE OF THE COURIER.)

MONTREAL, Can., February 14, 1881.

THE different branches of the music trade, notwithstanding the hard winter, seem to be doing a very good business. Organ trade with nearly all is very dull, because, at the low rates pianos are sold at here, the Canadians prefer them to organs. Montreal being the great centre of the music trade in the Dominion, of course there is a great deal of rivalry between the different agents of New York pianos.

L. E. N. Pratte, agent for Kranich & Bach, reports trade first class in every respect, and says, while three years ago there were only two or three cash sales in ten, now there are eight or nine. He is agent for the Dominion organ and pianos, and has hard work to get organs of that make to fill his orders. He intends giving a piano recital, the 1st of March, at his waterrooms.

Laurent Laforche & Co. are agents for Knabe and Fischer, of New York, and Smith American organs, of Boston, and as their trade lies principally with the convents do a very good business.

De Zouche & Co., of St. James street, are agents for Decker Brothers, Gabler and Emerson Brothers' pianos. They report trade very fair, with good promises of a very large spring trade. They also do a large business as publishers and importers of sheet music, and with the Mason and Hamlin organ.

Chickering and Steinway are represented in Montreal by Nordheimer & Co., who are also owners and publishers of the Canadian copyright edition of the "Pirates of Penzance," which has met with such a large sale here. They also do a good business in the Estey organs.

One of the most enterprising firms in Montreal is the New York Piano Company, which is the agent for the New York Weber and Hale, and is introducing the "baby" grand of Weber with good success. It occupies a very large store on St. James street, in which, on the 12th, Miss Holmes gave a piano recital on the Weber "baby" grand, and which, notwithstanding the hard rain and slushy streets, was well attended. Miss Holmes is a pianist of considerable ability, and, notwithstanding the slight nervousness caused by playing in the presence of the critics and professors, won the ap-

plause of the audience. The company is also agent for the well known George Wood & Co. and Burdett organs.

Among the many dealers in sheet music, I called on Ernest Lavignes, who does a large business both as publisher and importer of sheet music. He is also agent for band instruments. Mr. Lavignes intends moving into a larger store next month and engaging in the sale of pianos and organs.

A. J. Boucher, editor and publisher of the *Canada Musical*, occupies a large store and does a first-class business in sheet music.

The "cutting" of pieces in sheet music is one of the many evils to which the music dealers here, more than in the States, are heirs to, and gives rise to hard feeling and rivalry between them. At present, professors and teachers turn to the special list because of the enormous profit to them; so, of course, this necessarily lessens the sale of legitimate copyright music and of the best editions. Now if the trade should agree between themselves to reduce the retail prices of the "special" and mark each piece in plain figures, the teacher and professor would be likely to go back to copyright music and the editions of reliable dealers. F. J. B.

A Piano War in Chicago.

WESTERN OFFICE LOCKWOOD PRESS, No. 2 LAKESIDE BUILDING, CHICAGO, ILL., February 13, 1881.

PELTON & POMEROY, the Chickering agents in this city, have inserted the following advertisement in a daily paper:

"FOR SALE—A NUMBER OF GOOD STEINWAY PIANOS taken in exchange for the late improved Chickering Uprights."

For this, Lyon & Healy, the Steinway agents, have retaliated by publishing the following:

"LOW-PRICED PIANOS.—CHICKERING 7 OCTAVE PARLOR Grand, full agraffe, handsome case. Taken in part payment of the new improved Lyon & Healy Upright Piano. Chickering 7 1/2 Octave Square Grand, full agraffe throughout the scale, 3 strings, back finished like front, elaborately carved legs, four round corners; a very fine looking instrument. Taken in part payment of the new improved Fischer Upright. Chickering 7 1/2 Octave Full Concert Grand, full agraffe, rich moldings around top and bottom of case, rich carved legs; a gorgeous looking instrument throughout. Taken in part payment of a plain Steinway Upright."

It is a case of diamond cut diamond, and it looks as if Lyon & Healy had the best of it!

Mr. Thompson, with Lyon & Healy, reports business good, though not rushing. A steady improvement in musical taste throughout the Northwest is shown by the orders received by the firm. The Courtois cornet, sold by this house, is in great demand.

S. Brainard & Sons have recently published and added to their already extensive catalogue a large quantity of new music. G.

Exports and Imports of Musical Instruments.

(SPECIALLY COMPILED FOR THE COURIER.)

EXPORTATION of musical instruments from the port of New York for the week ended February 14, 1881:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
London.....	21	\$1,200	..	..	..	..
Liverpool.....	39	1,770	..	..	..	..
Bremen.....	43	2,750	..	..	..	..
Bristol.....	2	250	..	..	..	..
Hamburg.....	16	1,057	96	\$800	..	..
Mexico.....	..	..	3	1,590	..	..
Japan.....	1	65	..	..	..	..
Totals.....	122	\$7,092	9	\$2,350	..	..

* Piano materials.

NEW YORK IMPORTS FOR THE WEEK ENDED FEB. 14.
Musical Instruments, 75 cases.....value. \$8,806

BOSTON EXPORTS FOR THE WEEK ENDED FEB. 11, 1881.

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
England.....	18	\$1,050	..	..	..	..
Totals.....	18	\$1,050	..	..	..	..

The Musical and Dramatic Courier.

A WEEKLY PAPER

Devoted to Music and the Drama.

THIS journal, as its name purports, is intended to cover the musical and dramatic field. With a full sense of the responsibility this purpose involves, its publisher proposes to give the American public an active, intelligent newspaper, devoid of factitious surroundings, courteous in expression, free in opinion, and entirely independent. The need of such a journal is apparent, and on such a basis the support of artists and of the people may reasonably be expected. It has no partisan aims to subserve, and it will give the news and all fresh and interesting information that may be of value in its line. It will also give, as heretofore, close attention to trade interests, and with its frequent issue must serve as the best and most important medium for advertisers.

Any information our readers may wish to obtain shall be cheerfully given, and prompt replies will be made to all inquiries addressed to us on any subjects of interest to the trade.

SUBSCRIPTION (including postage, invariably in advance)—Yearly, \$4; Single Copies, Ten Cents.

RATES FOR ADVERTISING (per inch)—Three Months, \$20; Six Months, \$40; Nine Months, \$60; Twelve Months, \$80.

Advertisements for the current week must be handed in by 10 A. M. on Thursday.

All remittances for subscriptions or advertising must be made by check, draft, or money order, payable to the order of HOWARD LOCKWOOD, Publisher.

Communications on all trade matters are earnestly solicited. Address

HOWARD LOCKWOOD, Publisher,

P. O. Box 3893, 74 DUANE STREET, NEW YORK.

Western Office: 8 Lakeside Building, CHICAGO, ILL. P. G. MONROE, General Manager.

Philadelphia Office: No. 407 Walnut Street. JULES VIENNOT, Gen'l Manager.

Professional Cards.

[This department has been established to give members of the musical and theatrical professions an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

JOSEPH ALL,
Cornet, 125 Hall st., Brooklyn.

RICHARD ARNOLD,
Violin, 379 Lexington ave., N. Y. City.

A. BERNSTEIN,
Violin, 126 East 12th st., N. Y. City.

PROF. BELLOIS,
Cornet Soloist,
North's Music Store, 1308 Chestnut Street, Phila., Pa.

OSCAR COON,
Arranger of Band Music, 67 West 5th st., N. Y. City.

DR. LEOPOLD DAMROSCH,
Leader of Orchestra, 142 East 47th st., N. Y. City.

T. R. DEVERELL,
Band Leader, 300 Fifteenth st., Brooklyn.

H. B. DODWORTH,
Band Leader, 5 East 14th st., N. Y. City.

P. S. GILMORE,
Band Leader, 61 West 12th st., N. Y. City.

MISS EMMA BUTLER,
With Cecelia Crisp Combination, en route.

EDWARD CHAPMAN,
Comedian,
Simmonds & Brown, 863 Broadway, N. Y. City.

JULIUS RISCH,
Violin, 34 Bond st., N. Y. City.

EDWARD LEFEBRE,
Saxophone, 908 Dean st., Brooklyn, N. Y.

ADOLPH NEUENDORFF,
Conductor, Germania Theatre, N. Y. City.

F. LETSCHE,
Trombone, 318 East 10th st., N. Y. City.

WILLIAM ROBERTSON,
Band Master, 393 Bowery, N. Y. City.

CHARLES R. THORNE, JR.,
Union Square Theatre, N. Y. City.

ALFRED L. SIMPSON,
Musical Director, Harrison Combination,
1495 Broadway, N. Y. City.

CHAS. F. WERNIG,
Leader, Twenty-third Regiment Armory, Brooklyn.

F. W. ZAULIG,
Musical Director, Specially re-engaged for Soldene English Opera Co. (3d Grand Tour in America).
311 East 14th st., N. Y. City.

JOSEPH HELFRICH,
Violin, 108 First st., N. Y. City.

HOWARD REYNOLDS,
Cornet Soloist. For Cornet engagements address
J. Howard Foote, 31 Maiden Lane, N. Y. City.

PROF. E. P. CHASE,
Piano and Organ. Address Chickering & Sons,
corner 18th st. and 5th ave., N. Y. City.

JOHN C. FILLMORE,
Pianoforte, Organ, and Theory,
Milwaukee College, Milwaukee, Wis.

WILLIAM PAUL BOWN,
Basso Cantante, Comedy and Old Men,
Daly's Theatre, N. Y. City.

JULIAN FRANCISCO,
Primo Tenore, Steinway Hall, N. Y. City.

MINNIE VINING,
Engaged Season of 1880-81, Wallack's Theatre,
Care of E. Kennedy, 481 Eighth st., N. Y. City.

MRS. HARRIET CLARK,
Vocal Instruction,
18 E. 24th st., near Madison sq., N. Y. City.

GEO. BOWRON, R. A. M.,
Musical Director, Haverly's Fourteenth street
Theatre.

SALVATORE DE CARLO,
Piccolo and Flute. Pupils received. 109 First
ave., bet. 6th and 7th sts., N. Y. City.

SARAH JEWETT,
Union Square Theatre, N. Y. City.

GEORGE F. BRISTOW,
Piano, Organ, Singing, &c.,
Steinway Hall, Fourteenth st., N. Y. City.

GRAFULLA'S BAND,
FRANCIS X. DILLER, Musical Director,
224 East 13th st., N. Y. City.

O. B. BOISE,
Gives Instruction in Piano, Organ Theory and
Composition, 33 Union sq., N. Y. City.

MISS CLARA E. COLBY,
Soprano. Can be engaged for Concert, English,
German or Italian Opera. 10 Union sq., N. Y. City.

MME. CLARA BRINKERHOFF,
Prima Donna Soprano Singer, Concerts and Ora-
torio. A few pupils accepted.
303 East 10th st., N. Y. City.

MR. E. A. CARY,
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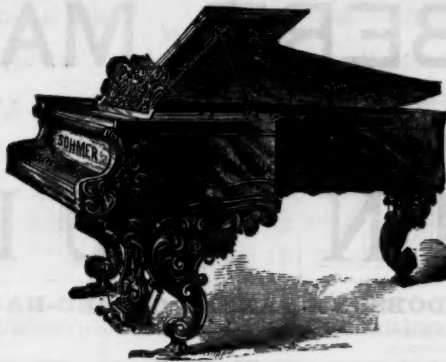
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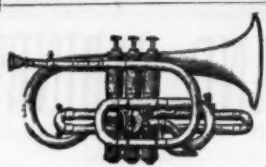
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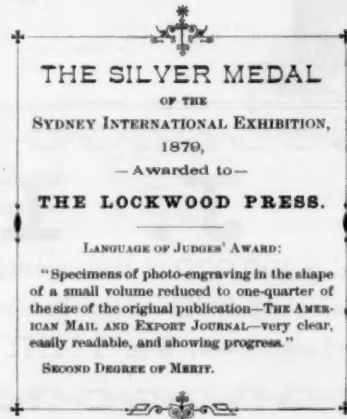
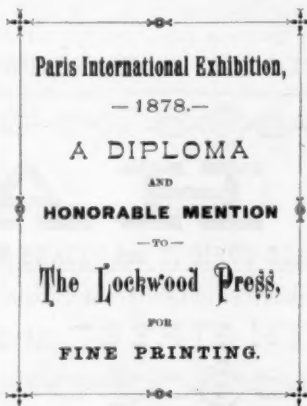
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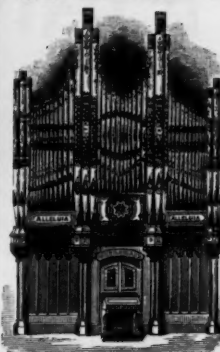
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